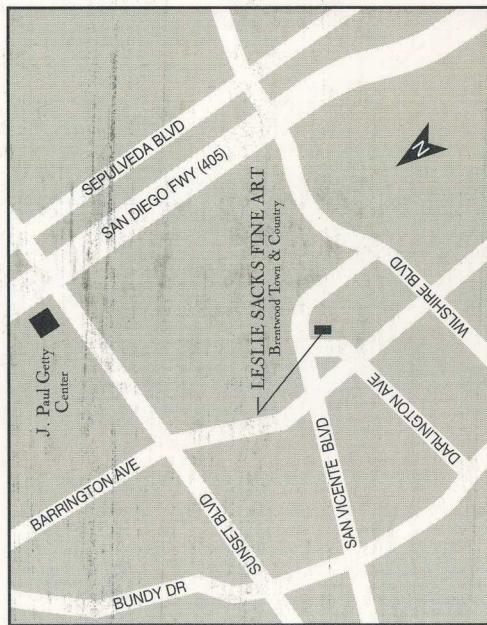


LESLIE SACKS FINE ART

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JUNEWAYNE

ARTISTS FILE

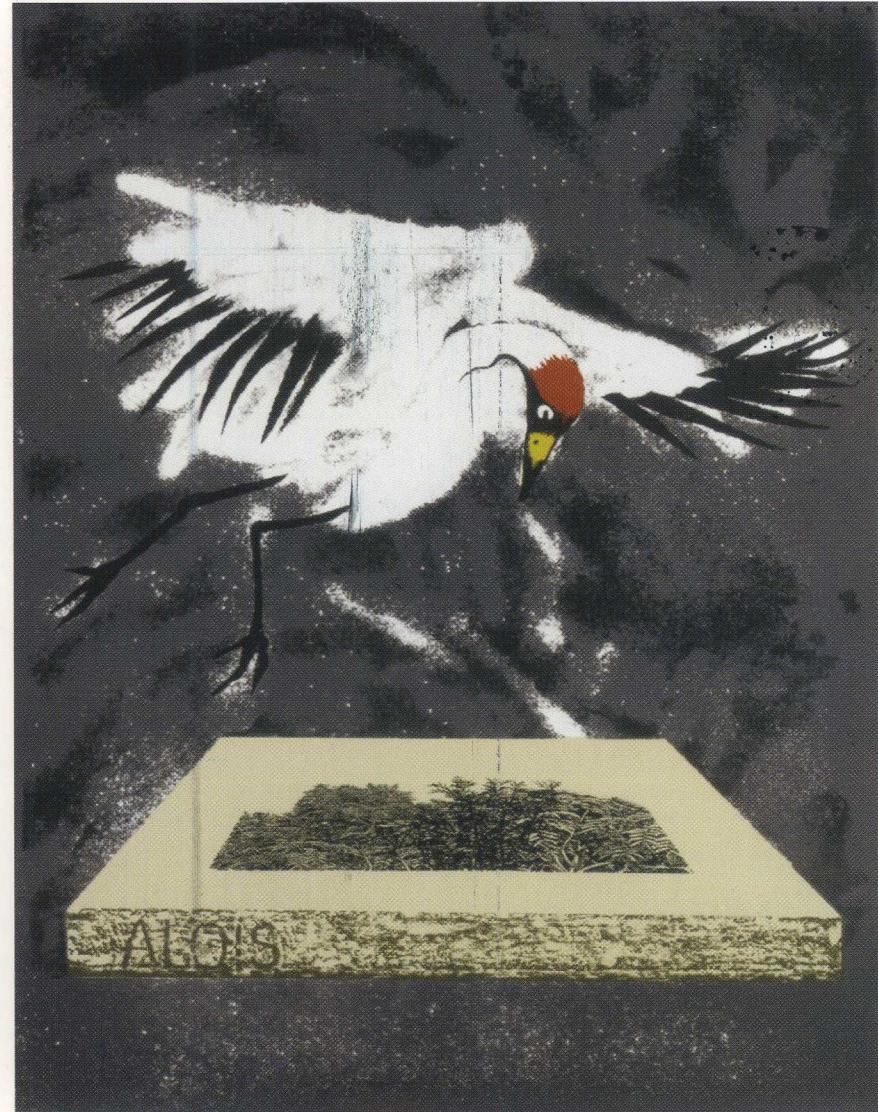


Tuesday through Saturday, 10 a.m. - 6 p.m.

Validated on-site parking

JUNE WAYNE

Winds Between the Worlds

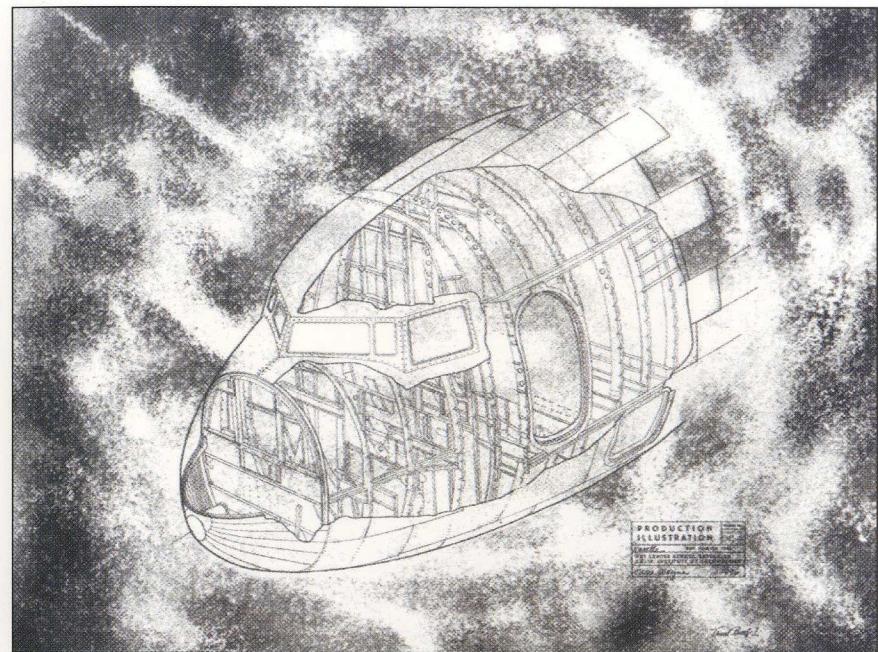


LESLIE SACKS FINE ART
November 21 - December 16, 1998

SELECTED PUBLIC COLLECTIONS

Art Institute of Chicago
Atlantic Richfield Corporation
Bibliotheque Nationale, Paris
Bibliotheque Royale de Belgique, Brussels
British Museum, London
Cincinnati Art Museum
Fluor Corporation, Irvine
Great Western Savings and Loan, Los Angeles
Grunwald Center for the Graphic Arts, UCLA
Houghton Library, Harvard University
Library of Congress, Washington, D.C.
Los Angeles County Museum of Art
Musee d'Epinal, France
Musee de Saint Die, France
Museum of Modern Art, New York
National Gallery of Art, Washington, D.C.
National Museum of American Art, Smithsonian, Washington, D.C.
National Museum of Women in the Arts, Washington, D.C.
Neuberger Museum, SUNY, Purchase, New York
Norton Simon Museum, Pasadena
Philadelphia Museum of Art
San Francisco Museum of Art
Skirball Museum and Cultural Center, Los Angeles
University of New Mexico Art Museum, Albuquerque
Walker Art Center, Minneapolis
Whitney Museum of American Art

JUNE WAYNE *Winds Between the Worlds*



Nacelle, Lithograph, 1996, 22 5/8 x 29 5/4 inches

RECEPTION FOR THE ARTIST

Saturday, November 21, 1998, 2-6 p.m.

LESLIE SACKS FINE ART

11640 San Vicente Boulevard, Brentwood

**WINDS BETWEEN THE WORLDS RUNS
CONCURRENTLY WITH THE JUNE WAYNE RETROSPECTIVE
LOS ANGELES COUNTY MUSEUM OF ART**

Cover: Whoopers, Lithograph, 1998, 39 x 29.5 inches
Commissioned by the Innovative Printmaking Center, Rutgers University
to commemorate the bicentennial of the invention of lithography by Alois



JUNE WAYNE, a self-taught artist, began to paint seriously as a child. By the age of 18, she had been honored with an exhibition at the Palacio de Bellas Artes in Mexico City, thus launching a career that has carried her work throughout the United States and into England, Europe, South America and Australia.

Although she works in many media, she is best known for her extraordinary lithographs. In this metier, she works in Paris and in Los Angeles, using the resources of both American and European techniques to pursue the innovations that mark her style.

Numerous museums and important private collections have acquired her work. Among many others are the Library of Congress, The Grunwald Foundation for the Graphic Arts, The Lessing J. Rosenwald Collection (Alverthorpe Gallery), The Museum of Modern Art of New York City, The Achenbach Foundation for Graphic Arts, The Bibliotheque Nationale of France, The Smithsonian Institution, The New York Public Library Print Collection, The Los Angeles County Museum, The Santa Barbara Museum of Art, and the Pasadena Art Museum. (Some of these institutions own examples of her complete print output.)

June Wayne has won many prizes, too many to list here. In addition, she has a successful background both as a writer and as an industrial designer. These aspects of her history help to account for her penchant for working on related series. To this time, there are series on the themes of *Optics*, *Justice*, *Works of Mourning*, *The Fables for The Undecided*, and most recently the *Poems of John Donne*.

June Wayne



LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

AUGUST 9 TO SEPTEMBER 7, 1958

ACHENBACH FOUNDATION FOR GRAPHIC ARTS
CALIFORNIA PALACE OF THE LEGION OF HONOR
LINCOLN PARK SAN FRANCISCO CALIFORNIA



*"What ever dyes, was not mixt equally" drawing 1956

DRAWINGS
ETCHINGS
LITHOGRAPHS
MONOTYPES
INCLUDING THIRTY WORKS ON
The Poems of John Donne

JUNE WAYNE, although no longer a stranger to the world at large, makes it apparent that we have by no means reached the end of her disclosures.

She returned from Paris speaking as absorbedly of her work as others do of their entertainment. Indeed the work done abroad, and at home since, shows more than ever the consequence of her demanding resolve. She has added etching, aquatint, and monoprint to the once—and still—favorite lithograph. She will not be diverted from her goal to deepen emotional expression through pushing forward the frontiers of technique. This work, from within the medium, penetrating to farther reaches of integration, ranks June Wayne among the important printmakers of our time. "My printers insist that the effects and transitions I seek are technically impossible to do on stone or zinc," she says, "but I cannot rest until I find the means."

The new drawings released for this exhibition are intimations of June Wayne's inherent originality. For the artist, their showing is almost a breach of privacy. Never allowed to look sketchy or non-committal, they yet reveal the magic of the "direct hand", and they bare its inner pulse. They are printmakers drawings, as ideally as they

can be, much as we speak of drawings typical of sculptors and of painters. The hushed fluctuation of their lines and washes is a prophecy of further explorations.

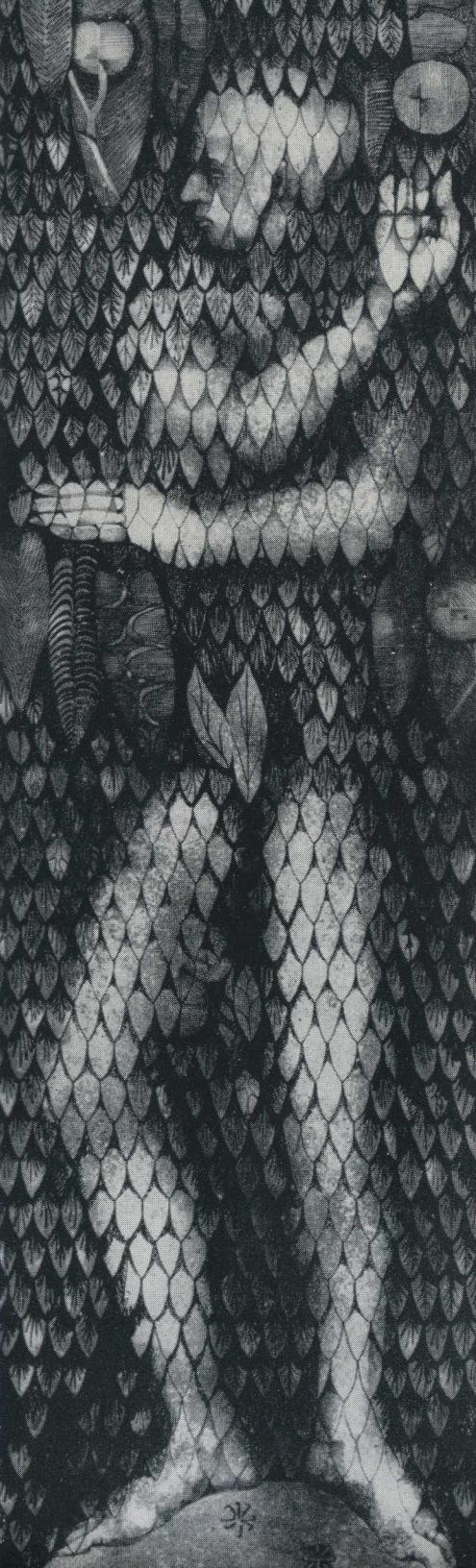
Of June Wayne's recent works, many relate to the poems of John Donne, the Elizabethan, quoting lines from his poems as their titles. The cool ecstasy of Donne's passion is now illumined by a new and feeling insight. These prints and drawings are Donne, but they are equally the artist's preoccupation with her own experience of life and destiny. The lyrical pretext and the impeccable technique both have no other function than to implement a most personal direction of creativeness. Under the fine veil of lyricism lies the precipice which must be fathomed in obtaining "meanings". It is precisely through the rigorous control of the technique, with the literary camouflage as its double reinforcement, that a message of perplexing revelations is communicated.

More recently this control uses a quietly persuasive, though no less exacting hand than in earlier work. Crystalline and prismatic shapes are succeeded by the ominous symbolism of evanescent curves and of mushrooming conglobations. Images have gained suggestiveness and presence only to become, almost at once, elusively ambivalent. As of now, the resolution is in tenderness and sharpened sensitivity. Within such higher dimensionality the extremes encompassed here may be reconciled, or at least equilibrated. The simultaneous vision reaches beauty, even elegance and charm, while the individual soul's abyss is precariously left open to universal fate, in a monumentality of Greek diameter. In balancing the demands of technique with the urgencies of our traumas, a bright path of artistic freedom is visualized.

E. Gunter Troche, DIRECTOR

ACHENBACH FOUNDATION FOR GRAPHIC ARTS

Adam en attente *lithograph* 1958



*DENOTES JOHN DONNE SERIES

etchings

- 1 Promenade
- 2 The Screen
- *3 The Baite
- *4 "Each hath one"
- *5 "One roome — an every where"
- *6 "Two graves"

monotypes

- *7 "all day, the same"
(five variations on a single theme)

lithographs

- *8 "We're Tapers too"
- *9 "— a winter-seeming summers night"
- *10 "She is all states, and all Princes, I"
- *11 "Shine here to us"
- *12 The Anniversarie
- *13 "Wee — must leave at last in death"
- *14 "Two graves must hide"
- *15 "This Extasie doth unperplex"
- *16 "Yesternight the Sunne went hence"
- *17 "Goe and catche a fallinge starre"
- *18 The Baite
- 19 First Monument — Paris
- 20 Monument II — Paris
- 21 Third Monument — Paris
- 22 The Climb
- 23 Eve tentée
- 24 Adam en attente

drawings

- *25 The Sunne Rising (I)
- *26 The Sunne Rising (II)
- *27 19th Elegie
- *28 "These walls, thy spheare"
- *29 "I long to talk"
- *30 "What ever dyes, was not mixt equally"
- *31 "Who is so safe as wee"
- *32 "Send back my heart and eyes"
- *33 "Whoever comes to shroud me"
- *34 "Make me a mandrake — or a stone fountaine"
- *35 The Relique
- 36 On listening to a discussion of Bosch—
The Man with the White Eye
- 37 Grasses

*"Shine here to us" *lithograph* 1955



MEDIA RELEASE

May 27, 1983

Contact: Tobey Moss
(213) 933-5523

Tobey C. Moss

*Fine Prints, Drawings, Paintings, Sculpture
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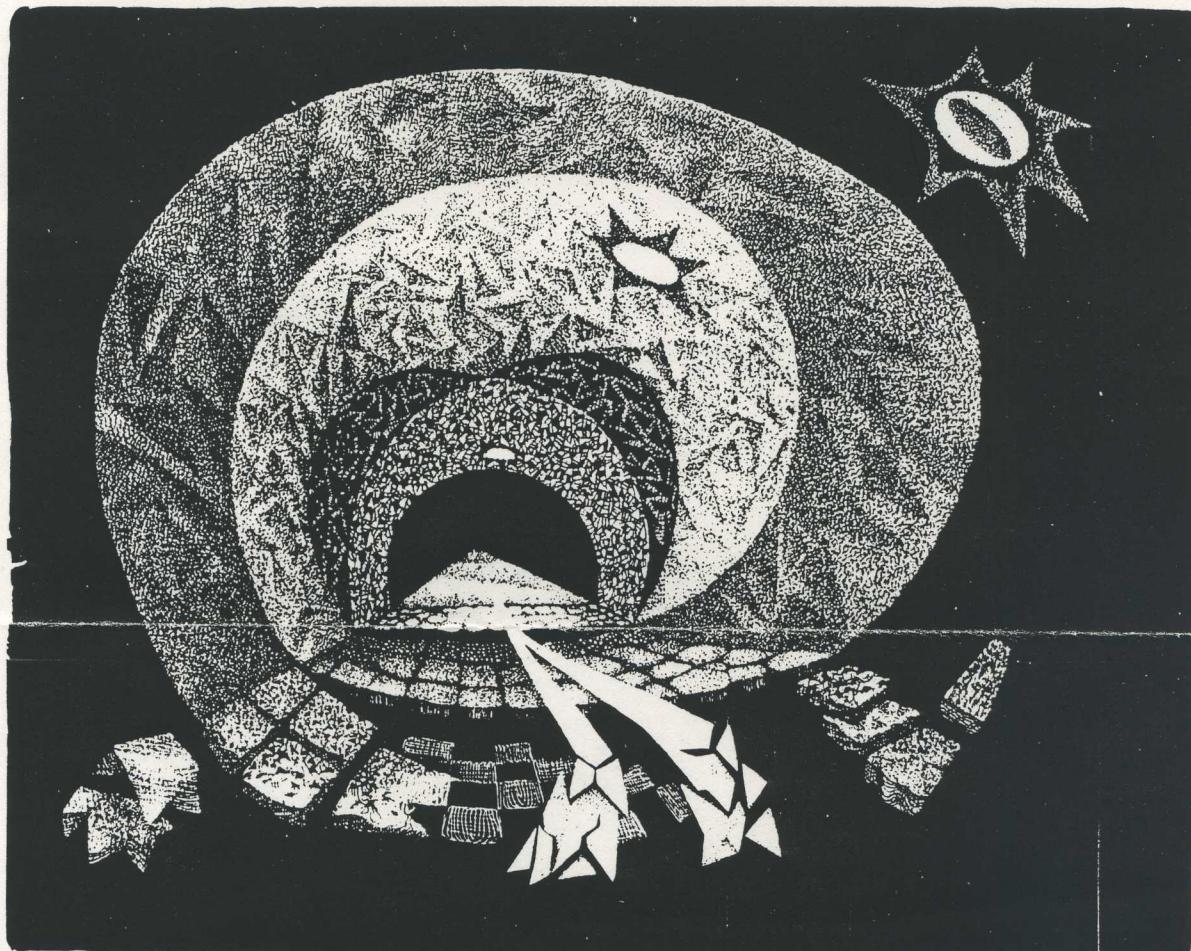
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J U N E W A Y N E
BEFORE TAMARIND

June 28 to July 30, 1983

Tobey C. Moss Gallery
7321 Beverly Blvd
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Tuesday-Friday 11-4
Mon-Sat by appointment
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The Tunnel #2 Lithograph 1951

15 1/2 x 19 5/8 inches

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ARMSTRONG

HARRIET LEBISH, DIRECTOR

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ART EDITORS
ART CRITICS

FOR: IMMEDIATE RELEASE

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JAN 30 1986

LOS ANGELES COUNTY
MUSEUM OF ART"COGNITOS"JUNE WAYNE, ACRYLIC PAINTINGS ON PAPER/CANVASOCTOBER 18 - NOVEMBER 10PREVIEW EVENING, WEDNESDAY, OCTOBER 17, 5:30 to 7:30

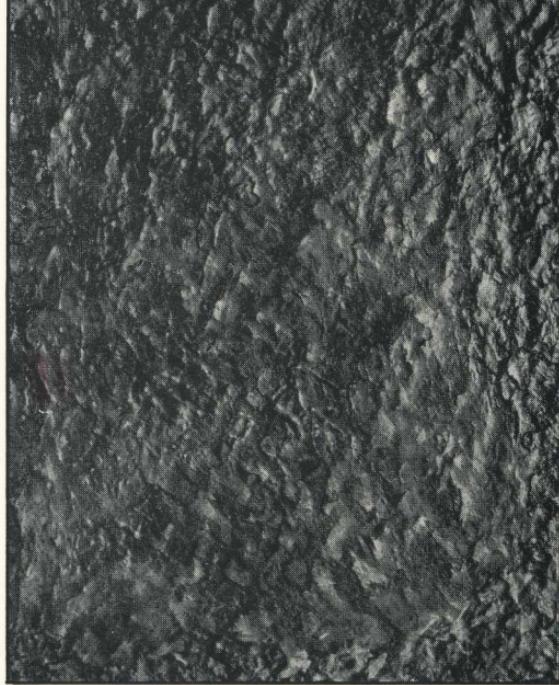
The muses have enveloped and danced around June Wayne since adolescence when she began to paint with no formal training. This multi-talented activist artist whose work is at the Armstrong Gallery, 50 West 57th Street, from October 18th through November 10th, is showing New York her first paintings in thirty years. There have been major exhibitions around the country, and in Los Angeles her chosen home, where she feels the natural light has given her great inspiration.

Best known as the founder of the Tamarind Institute, she is acknowledged as the driving force in the renaissance of lithography in America. Her vital interests include writing, designing and film-making and have brought honors and awards.

Wayne calls her current work "COGNITOS" and there are a dozen canvases. The surface of each is a different topography made of handmade paper, marouflayed to canvas and each canvas built up with gesso, sand or stone. As many as twenty glazes or leaf are applied and each is a different hue - red, gold, black, silver or blue and expresses an environmental totality.

"COGNITOS is her own word. It is closest to "cognition", the act of knowing. June Wayne says "COGNITOS, something one knows at once even though one has never seen it before."

Gallery hours are Tuesday through Friday, 10:00 to 5:30 and on Saturday 11:00 to 5:30.



"HARR" 1984, acrylic on paper/canvas, 30" x 20"

OCTOBER 18 — NOVEMBER 10

JUNE WAYNE
"COGNITOS"

Acrylic Paintings on Paper/Canvas

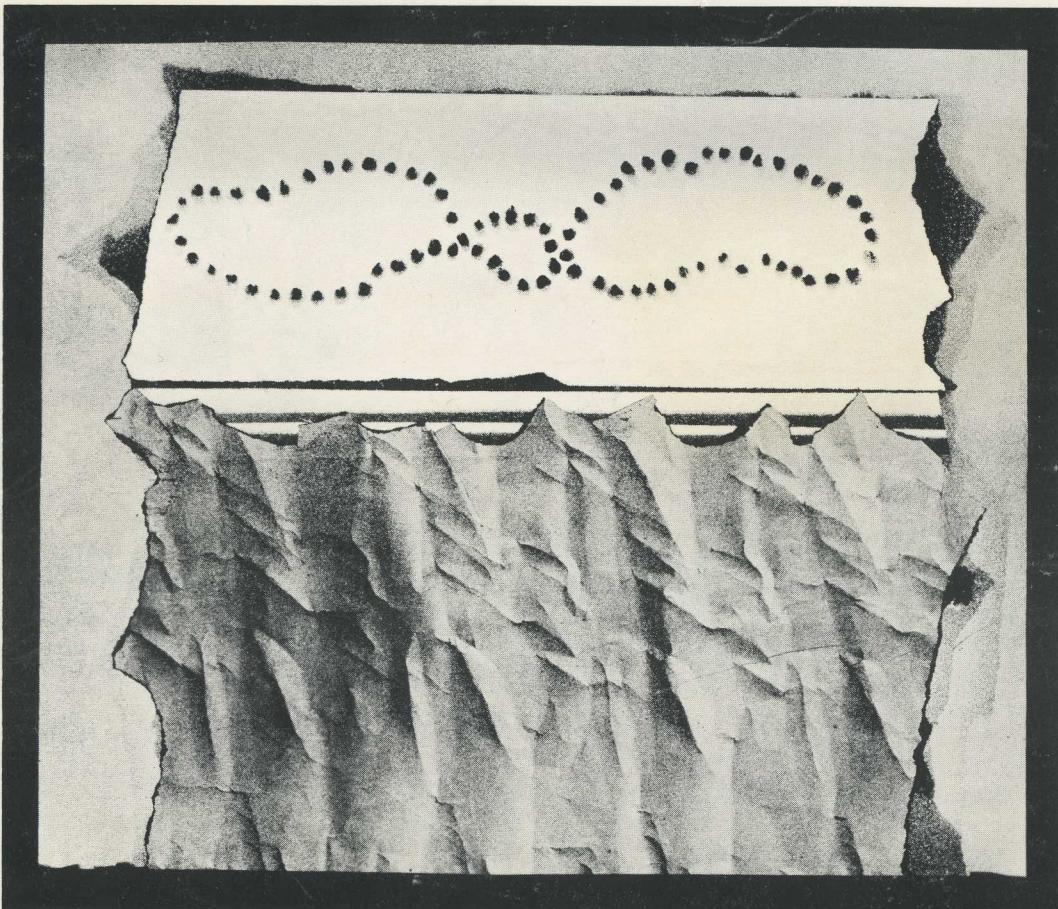
Private Preview Evening
Wednesday, October 17th, 1984
5:30 to 7:30 P.M.

ARMSTRONG

GALLERY/50 WEST 57th STREET, NY 10019 (212) 582-8581
HARRIET LEBISH, DIRECTOR • BARBARA THUM

WAYNE, J.

ONE-MAN



JUNE WAYNE

Before Cosmos

November 3 to December 12
Occidental College Thorne Hall

Conversation with the Artist
Wednesday, November 5, 7:00 p.m.
Presented by the Art Department

Gallery Hours: 9:00 to 3:00

GRUNWALD GRAPHIC
ARTS FOUNDATION
PRESENTS

A NEW SERIES:

JANUARY 11, 1971-
FEBRUARY 14, 1971

YOU ARE CORDIALLY
INVITED TO ATTEND
THE PREVIEW,
SUNDAY,
JANUARY 10, 1971
8:00 P.M.-10:30 P.M.

PRINT GALLERY
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UNIVERSITY OF
CALIFORNIA,
LOS ANGELES

PREVIEW SPONSORED BY THE **UCLA ART COUNCIL**

JUNE WAYNE
NEW SERIES:
the burning
helix realizing
the genetic
code
& recent
acquisitions

DECEMBER 1972

Gambit

KCET/CHANNEL 28 PROGRAM GUIDE

REPRINTED FOR THIS MAILER

What makes 'Auntie' run?

SEE PAGE 4

WAYNE, JUNE

ONE-MAN



LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

DEC 15 1972



JUNE WAYNE

by Stephen Longstreet
(With *Asides from the Artist Herself*)

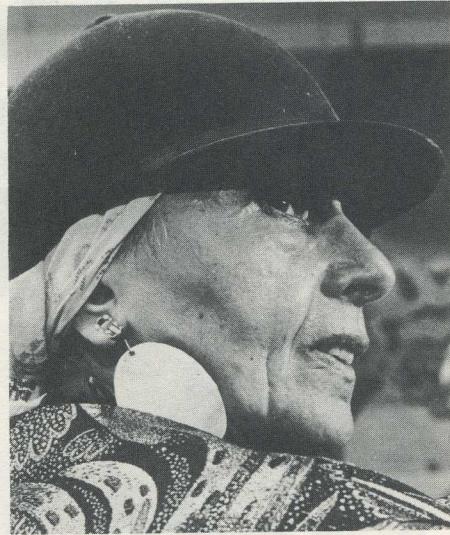
"To dream is not enough," wrote the art critic and poet Beaudelaire, "one must know *how*." One has but to look at the amazing series of paintings, tapestries and prints, the work of over 20 years, to see that June Wayne knows how to dream, how to seek out the underworld of the mind, how to approach the very core of the mystery of being and feeling in a new

Artist June Wayne, whose colorful speech and opinions are almost as well conceived as her world famous lithographs, leads a fascinating new series of discussions, "designed to strip away the myths that cloak the artist and reveal the forces which relegate artists to second-class citizenry." Partially underwritten by Adolph's Food Products and taped at Ms. Wayne's Tamarind Avenue studio in Hollywood, the eight-part series will be seen in New York and Los Angeles, debuting on KCET on Sunday, Dec. 10 at 7:00.

Intercut with the following appreciation of Wayne by veteran writer-artist-producer Stephen Longstreet (Billboard Play of the Year Award winner for "High Button Shoes," Photoplay Most Popular Picture Award for "The Jolson Story," most recent book: "Sportin' House: New Orleans and the Jazz Story") are excerpts from a private interview with Ms. Wayne, made during the series' taping and released to *Gambit* for publication. Both, like the series itself, reflect the truth of her contention that an artist is not a single-dimensional person but a functioning, creating, surviving entity in a mainly hostile world.



Grace Glueck, New York Times art critic: "Box office and body count have taken precedence over the artist's work. The original purpose of the art museum has disappeared."



Louise Nevelson, sculptor: "Living artists are deprived of support because collectors are not adventuresome and continue to buy confirmed works."

way. But more than that, a June Wayne painting or print is also the *how* of the craftsman, the knower who seeks and then is able to present. There is no fixed order of truth, her work tells us, only a magnificent relevance we distill from chaos. It is not enough for her to seek the enigma, it is being able to hold it captive in paint or set it down in lithography ink as personal handwriting. So that we who are seeking something only the artist can give us are able to find clues in the finished work of art, probe for some awareness of purpose, a philosophy which is non-verbal.

June Wayne, self taught artist, high school drop-out and gadfly of the art world, hands over her biography with a sigh of contempt. "It's as long as the phone book and about as interesting to read. Who but a detail freak would want to read this when my art is there to speak for me?"

June Wayne is only too aware we are buried in words, deluged by texts, drowning in manifestoes and debased Madison Avenue or Washington, D.C., language.

Wayne is no snob. She is a loyal friend to other artists, collects their work as they collect hers, and attests to the fact that she prefers "the dumbest artist alive to the smartest politician . . . Until people recognize that artists are as important to this nation as any other calling," she avers, "I am right to be suspicious of strangers, hostile to illiterate critics, contemptuous of callow curators, and disgusted by the corrupt, self serving art establishment."

Over the art of June Wayne there hangs the suspended thunder of a wordless silence, more awesome at times than the surface of the moon. Actually it often suggests a world being born, piled up in the still soft strata of ancient rock. But nothing is ever fully told; there are no banal charms, popular forms. There is something the viewer must bring to the painting or print, must add for himself.

The range in her own calligraphic forms is enormous on such a small thing as the lithographer's stone. Her splendid prints from the world of John Donne's Love Poems to her newest work suggest Kafka's striking comment: "What does it all matter, as long as the wounds fit the arrows."

The television series that bears her name caters to the artist's refusal to leave her work more often than absolutely necessary. It includes exactly the kinds of people she enjoys seeing when she isn't working. For Wayne's studio is an ant run of celebrities. Many brilliant writers, musicians, painters, scientists and international artists gather there. When the light is on over her studio door on late Monday afternoons, it means she is ready for conversation, and her intimates drop in and are welcome. But the merely rich find no entry. She actively rejects "people who smile artists to death while they haggle about prices" and her blacklist of those who leech off artists is almost as long as her biography.

Too much perhaps has been made of June Wayne, the organizer, founder of the Tamarind Workshop, her battle for artists to exist in dignity, her voice in the forefront of the attack against the forces of pirate-dealers, checkbook-type collectors, all the feeders and destroyers living in the social-status aspect of the arts. Not enough has



Barbaralee Diamonstein, writer and author: "The 'cultural explosion' of the 1960s has turned into a numbers game, negotiable in terms of a visible constituency. Politicians know there is electoral mileage in it."



Françoise Gilot, artist and author: "The artist is masked by a public image. The public does not really admire the artist, but the mask it has given the artist."



May Natalie Tabak, novelist, essayist and critic: "Prior to World War II, art was viewed without sexual bias. The development of the art market after the war sent women into oblivion."

been made of June Wayne the artist, or of the world of those who know and respect her work and who see her as the original artist that she is. Hidden from us is the hard work, the devotion and knowledge that have gone into her study of optics, of crystalline modules, of the Genetic Code; all her creativity that burst forth in a final form such as a series of prints she calls *The Lemmings*.

In agreeing to do the KCET series, Wayne felt that it would allow the public a glimpse into the world of the artist. "Although," she says, "it would take regular programming on all channels over a period of years for any real understanding of artists to come through to the public, this does seem a chance to open the door a little bit. Too many intermediaries stand between creative people and the public. The press covers the arts much less well than it does sports. This is due to perverted role-playing by newsmen who still cast themselves as the lead in Ben Hecht's 'Front Page.'"

In an original artist the final label is only a hint, the deeper meaning comes to the sensitive viewer beyond the titles. We make our own subtly conceived adjustments as we view her images and one becomes aware that there is more than meets the eye. June Wayne goes her own way. Let this season's avant-garde, the mode of the moment, discard philosophy, the past, aesthetic ideals: June Wayne, however, says there is in each of us an ecstatic, astringent question that we seek, a question that mere words cannot satisfy. For as Gertrude Stein expressed it on her death bed: "If there is no answer, what is the question?"

Prior to supplying the answer herself, June Wayne asks, "Why are women artists, including myself, absolutely suffocated by the silly, ignorant, money-hungry art patrons? It's because, when the chips are down, they associate money with men and screwing with women." She goes on: "But all this nonsense has been a help to me. I have multi-talents, and I can pass for white, female, foreign, aged, young, anything I please. Artists are displaced persons in this land, and we know our enemies the way the black maid knows the dirty underwear of the family she cleans for."

It is in the world of questions—in paintings, tapestries and lithographs—that June Wayne with a fluidity of mind is at her best, stirring us to hunt the questions, for which most likely we shall never find full answers. It is an adventure she offers, not for everyone; Stendahl calls it art for "the happy few." And it is by that unique affirmation we must judge her.

She is not afraid to challenge the greatness of the past; unlike so many of our exploited trend makers who have retreated to a line or a dot on huge sterile areas. Hokusai's *Great Wave*, a print, has stood as a monument for many as one of the greatest expressions of perceptive genius. Yet as one looks over the series of Wave prints by June Wayne, there is a sense that in technique and daring she has matched, perhaps even surpassed the great Japanese master. Her *Blue Tidal Wave*, in 12 colors, remains in its intuitive awareness one of the glories of modern print making.

In spite of her celebrity as an artist, Wayne is a recluse, and given to long

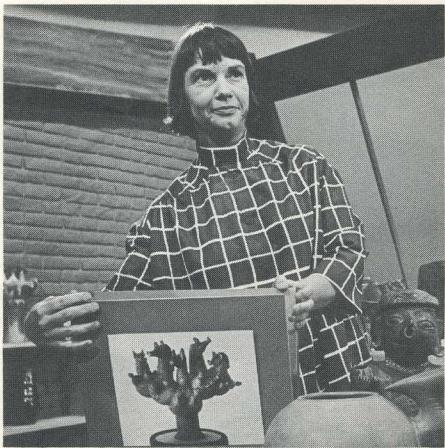


Ti-Grace Atkinson, philosopher, writer and artist: "Society is threatened by the artist because the artist has no respect for power, and that's what society cannot forgive."

periods of silence. She calls herself a poorly compensated introvert and does not leave her studio for weeks at a time. She never comes to the door, accepts only two or three public speaking engagements a year and then only those that both intrigue her—and pay well. She is a brilliant public speaker and is much sought after for her wit and her strangely unconventional insights. She frequently works in Europe and her tapestries are woven in France, but unless she is abroad or out of town, she can be found in only three places: seeing a movie, having her hair washed, or in her studio.

The artist is one we must each of us hunt out on her terms, and the hunt is worthy of its object. □

JUNE WAYNE series produced by Price Hicks and directed by Allan Muir. Associate producer: Nancy Salter.

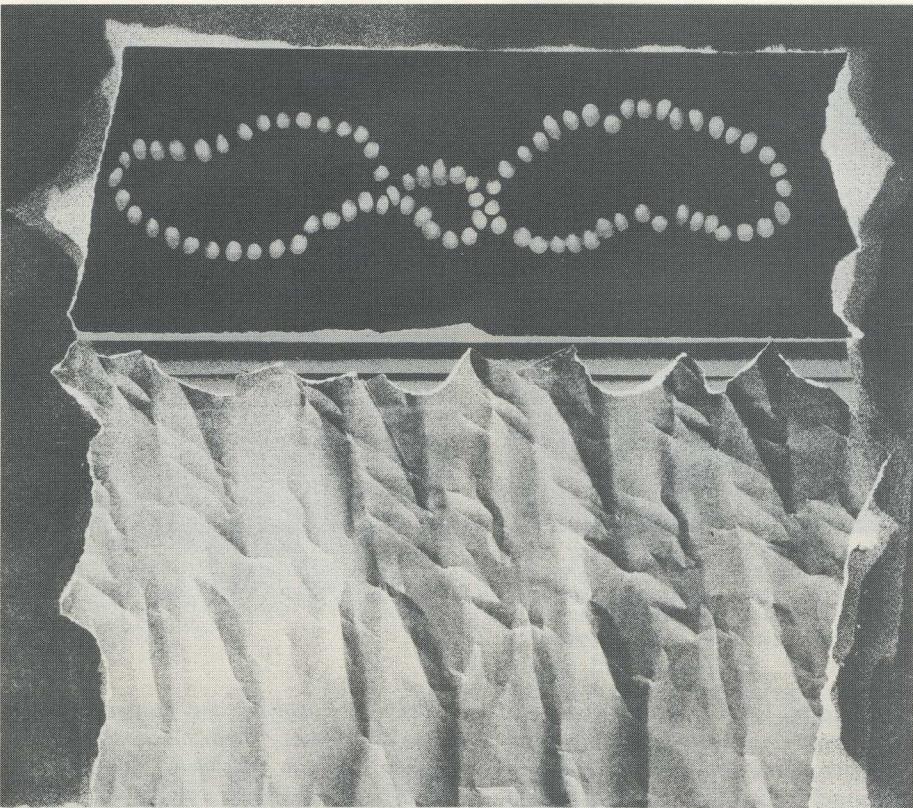


Ceramist Susan Peterson of *Wheels, Kilns and Clay*

**Now screening, these other
"lively arts" series . . .**

KCET also offers a variety of programs dealing with the arts. "The Lively Arts," a 36-part series produced by USC, provides an inside look at all areas of the arts every Friday at 7 PM. Leaders in dance, drama, cinema, architecture and fine arts regularly delve into the philosophies behind their fields on the series.

Guests during the next couple of



June Wayne's lithograph, "Hung Jury," from the *Genetic Code* series.

KCET

4400 Sunset Drive
Los Angeles, California 90027

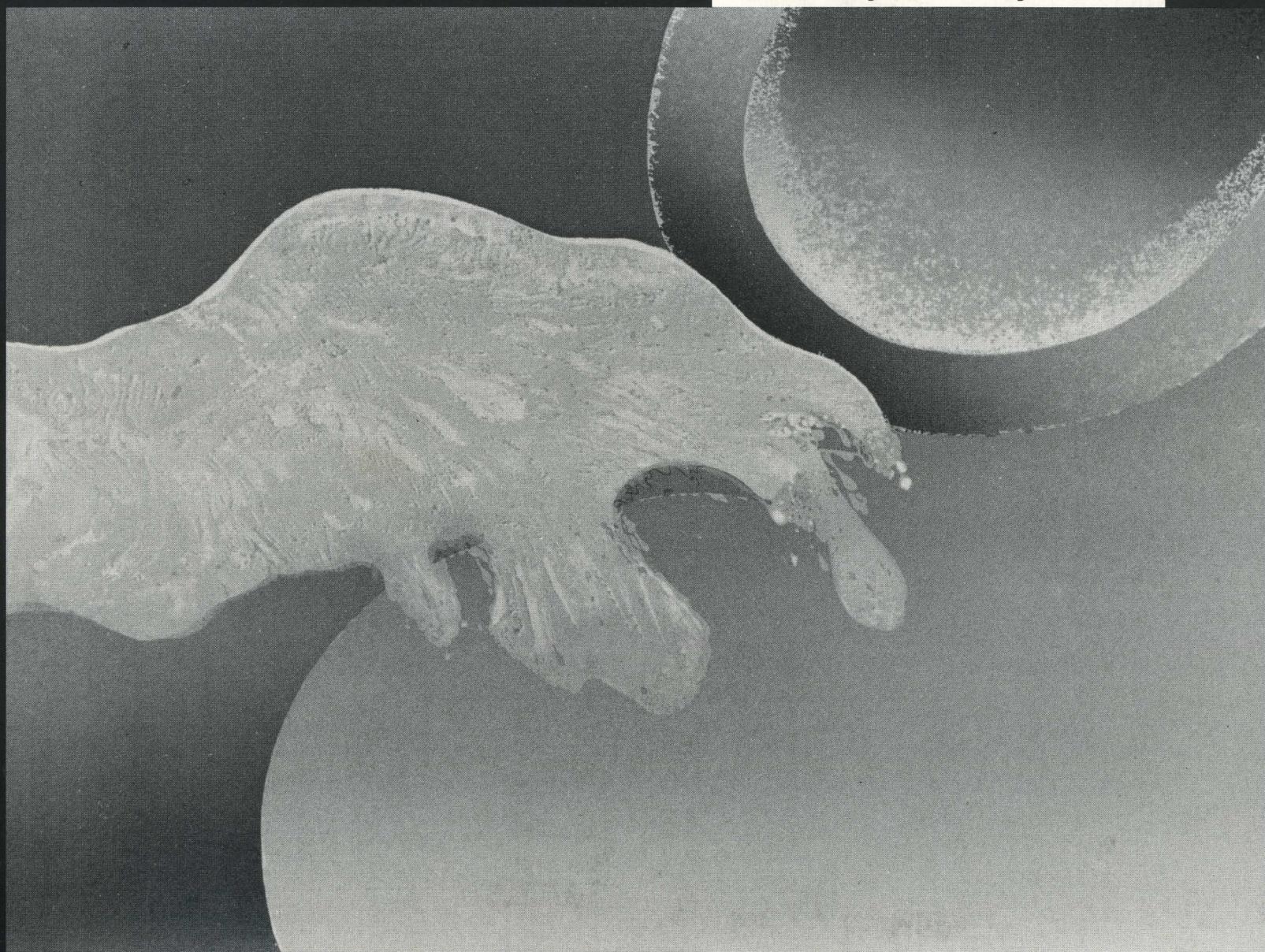
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Los Angeles, Ca.
Permit No. 24748

June Wayne: *The Djuna Set*



Montgomery Gallery, Pomona College

March 11 - April 12

WAYNE, JUNE

June Wayne

The Djuna Set

An exhibition of lithographs, tapestries and paintings exploring the theme of space. *The Djuna Set* is on loan from the artist; also on view are related works given by her to Pomona College.

Organized with the assistance of Alma C. Zook, Professor of Physics and Astronomy, Pomona College

Opening Events

Thursday, March 12

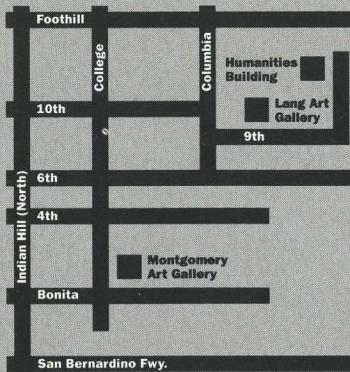
4:00 p.m.

Conversation in the Gallery June Wayne, Alma Zook

5:00-7:00 p.m.

Reception

Cover:
June Wayne (born 1918)
Lunar Wave
lithograph, 24" x 34 3/4"
Pomona College, gift of the artist



Galleries of Pomona and Scripps Colleges
333 N. College Way
Claremont, CA 91711-6344

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L.A. County Museum
Maurice Tuchman
5905 Wilshire Blvd
Los Angeles, CA 90036

world, built out of tensions and frustrations and described by a fluidic symbolism. The symbols employed by June Wayne must be more general and concrete since no matter what her conception may be, she is still working in a feigned dimensional world with physical symbols which must simulate weight and texture and as well hold their place in a visual scale. That they may carry emotional content is all the more to her credit.

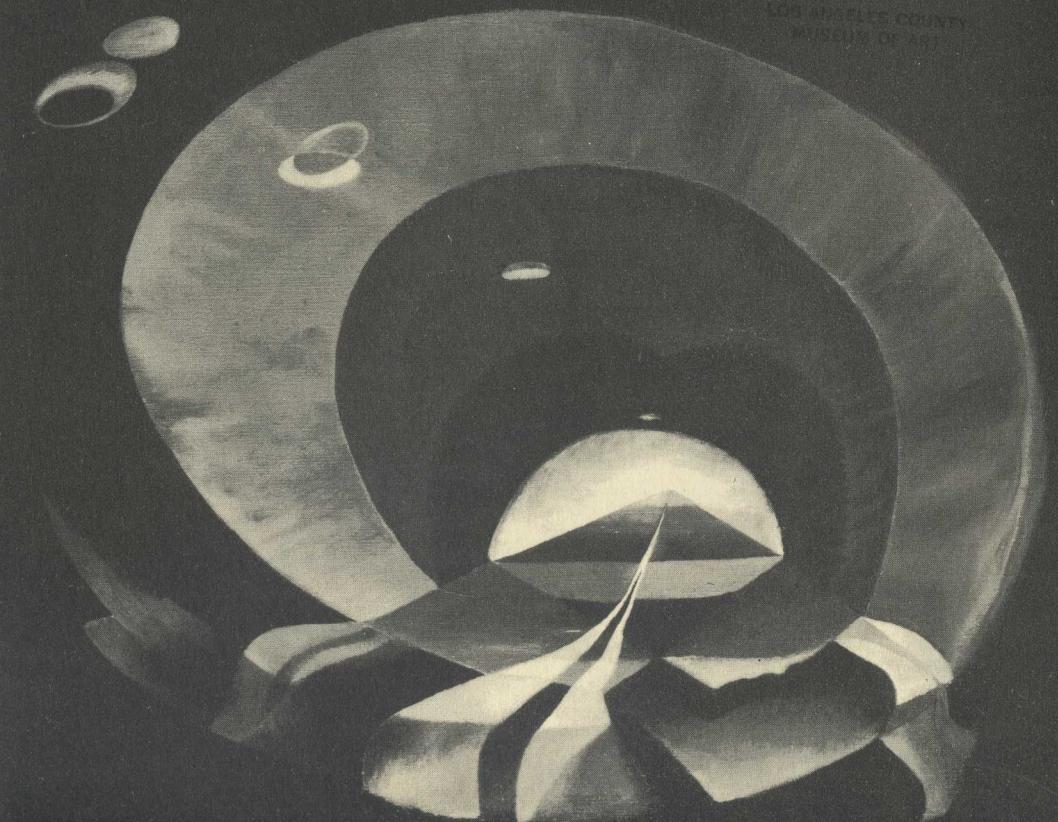
As a painter June Wayne is a refreshing colorist and evidences **RECEIVED** a genuine talent for inventive design. These factors along with her sense of enforced space, both on the two and three-dimensional planes, **MAR 8 - 1950** emphasize the inherent half-suspected symbolic meaning in her work.

In many compositions the artist achieves a kind of play of **L. A. CO. MUSEUM** newly fashioned heraldic devices against a constantly changing field. The total effect is sometimes not unlike viewing a subject through a slowly turning kaleidoscope to which has been affixed a microscopic lens. Altogether, June Wayne's work is most rewarding because like much of the new poetry and writing of our day, it reveals emotional situations and suggestions of symbolic meaning that are left for us to resolve.

LIBRARY

Tunnel 20x24" 1947

APR 3 1981



ONE-MAN

SANTA BARBARA MUSEUM OF ART

Mr. Byrnes
+
Mrs. Feinblatt

June Wayne

MARCH 15 TO 31



LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

Donald Bear, DIRECTOR:

IT IS INDEED an unusual experience to find a young painter whose work is experimental, yet at the same time makes a complete statement through its emotional and lyrical unities. For several years June Wayne has pursued certain technical and visual interests relentlessly. Her preoccupation with a highly technical means of controlling peripheral vision has not weakened the individual conviction and personal aesthetic which motivate her work. In the course of research and study the artist has discovered that there are new problems to be solved in the field of optics and has set herself to answer that challenge. She has therefore set out to create a color-composition which would encompass—through the painter's rhythmic cadence—various objects and sensations of motion which are felt, but not actually seen through the focal limitations of the eye. Hence she has extended the field of vision and the sensations of movement.

Perhaps the best example of her problem is to be seen in the picture "The Tunnel" in which the spectator is given an experience of motion, speed and changing space. In a sense, she commands the spectator within the compass of her picture-space and the activity of the painting takes place around him. This is a problem which has received a completely different solution, and a more emotional one, by John Marin the American watercolorist. June Wayne has used a different set of values, more rigid, mathematical, and for the most part rather quietly ordered.

Another interesting preoccupation of the artist is her use of literary symbols, rather specialized in the visual sense. These she derives from the Czech novelist Franz Kafka. Kafka's is a special

continued on back page



1949
The Chase
20x80"

paintings

- 1 Black Ball in a Room 16x20" 1947
- 2 Night Ride No. 1 16x20" 1947
- 3 Prismatic Flower 16x20" 1947
- 4 Tunnel 20x24" 1947
- 5 Cavern* 36x54" 1948
- 6 Ascension* 30x74" 1948
- 7 Cryptic Creatures* 30x36" 1948
- 8 The Chase* 20x80" 1949
- 9 Quiet One* 14x30" 1949
- 10 Sad Flute Player 16x20" 1949
- 11 Night Swim* 10x60" 1949
- 12 The Hero* 30x40" 1949
- 13 The Witnesses* 20x24" 1950
- 14 Witching Hour 30x40" 1948

space constructions and drawings

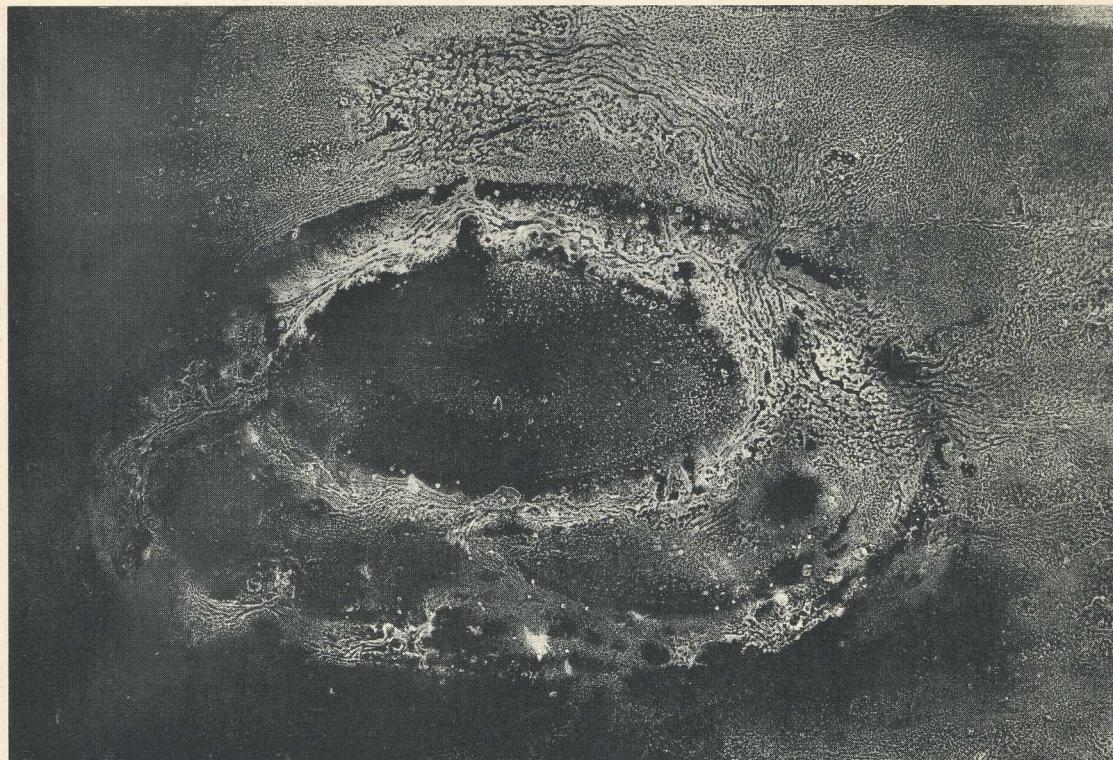
- 15 Reflections on a Lense 1947
- 16 Inventions with actual space 1947
- 17 The Kiss* 1947
- 18 Torch* 1948
- 19 The Lawcourt* 1948
- 20 Tunnel 1949
- 21 Aquatic Variations 1949
- 22 Sad Flute Player 1950

lithographs

- 23 Kafka Symbols No. 2* 22x28" 1949
- 24 The Hero* 22x28" 1949

other prints unframed in portfolio

*KAFKA SERIES



JUNE WAYNE

MARCH 3 THROUGH MARCH 31, 1968

THE ART MUSEUM, THE UNIVERSITY OF NEW MEXICO



JUNE WAYNE has devoted much of her creative talent to interpreting the metaphysical and universal moods of man. Her vision, however, is elusive and "open-end," stressing the intangible nature of ideas and their many metaphorical guises. In this selection of prints, which spans a period of nearly twenty years, the artist's concern with man's non-corporeal yet sensual existence extends from the period of her earlier works to the present day. In all but one of these lithographs, references are made symbolically, directly or indirectly, to the human figure.

In all phases of the creative process, Mrs. Wayne has accomplished the difficult task of translating on paper the energy of invisible feelings into visible symbols. The subject matter is always serious, as is usually revealed in the titles. (Even when humor is indicated in a title—*Two Thousand Too Soon* is Mrs. Wayne's comment on Tamarind's 2000th edition—the image itself is serious.) Death, love, justice and redemption are timeless themes which recur in her work to suggest the infinitely sensual nature of the cerebral. To communicate the sense of such an infinity, the artist incorporates prismatic screens, large swirls and bursts of light, subtle geometric forms, and figures suspended motionless against a background of stellar activity. With the exception of two prints, all of these works are printed in dark inks; the majority are monochromatic and in black. Under Mrs. Wayne's skilled hand, these somber tones are given depth and motion. The artist uses both linear and painterly techniques in a style which consistently abstracts but never obliterates the human form. The figures—either simple line drawings or undefined wash shapes—are generally anonymous, and always symbolic. Even when a figure represents a specific person (*Dorothy the Last Day*), a universal quality pervades the image.

The artist's refined control of lithography, whether she is working on stone or on metal, is evident in these prints. In works capable of evoking the most sensitive responses, Mrs. Wayne has explored the lithographic medium to record the metaphor as a lasting, visual art.

L. M. L.

CATALOGUE OF THE EXHIBITION

All works are lithographs; dimensions are in inches, height preceding width. Those works preceded by an asterisk are lent by the artist. All others are a gift of the artist to the Art Museum, University of New Mexico.

THE HERO—KAFKA SERIES.

1949. 27½ x 21¾.

*THE SANCTIFIED.

1950. 13¾ x 18.

*STRANGE MOON.

1951. 14 x 18¼.

A WORK OF MOURNING III—

DONALD BEAR SERIES.

1953. 33½ x 23¾.

*FINAL JURY.

1954. 23½ x 32.

*THE TRAVELLERS—

STUDY FOR DEFENDANTS.

1954. 25 x 18½.

STUDY FOR A MESSENGER V.

1955. 19 x 26.

*LAST CHANCE—FABLE SERIES.

1955. 22½ x 28.

*TOWER OF BABEL C—FABLE SERIES

1956. 25¾ x 18¾.

"SHINE HERE TO US AND THOU

ART EVERYWHERE"—JOHN

DONNE SERIES.

1956. 18¾ x 24¾.

"WE MUST LEAVE AT LAST IN

DEATH"—JOHN DONNE SERIES.

1957. 14¾ x 21½.

*" . . . A WINTER-SEEING
SUMMERS NIGHT"—JOHN
DONNE SERIES.
1957. 16½ x 21¾.

*ADAM EN ATTENTE.

1958. 31½ x 9½.

*EVE TENTÉE.

1958. 31½ x 9½.

DOROTHY THE LAST DAY.

1960. 22 x 30.

THE ORATOR.

1961. 22 x 30.

*TENTH MEMORY.

1961. 30 x 22.

*DEAD CENTER II.

1963. 30 x 22.

*THREE OBSERVERS.

1964. 30 x 22.

*AT LAST A THOUSAND II.

1965. 24½ x 34½.

AT LAST A THOUSAND III.

1965. 24 x 34.

*TWO THOUSAND TOO SOON.

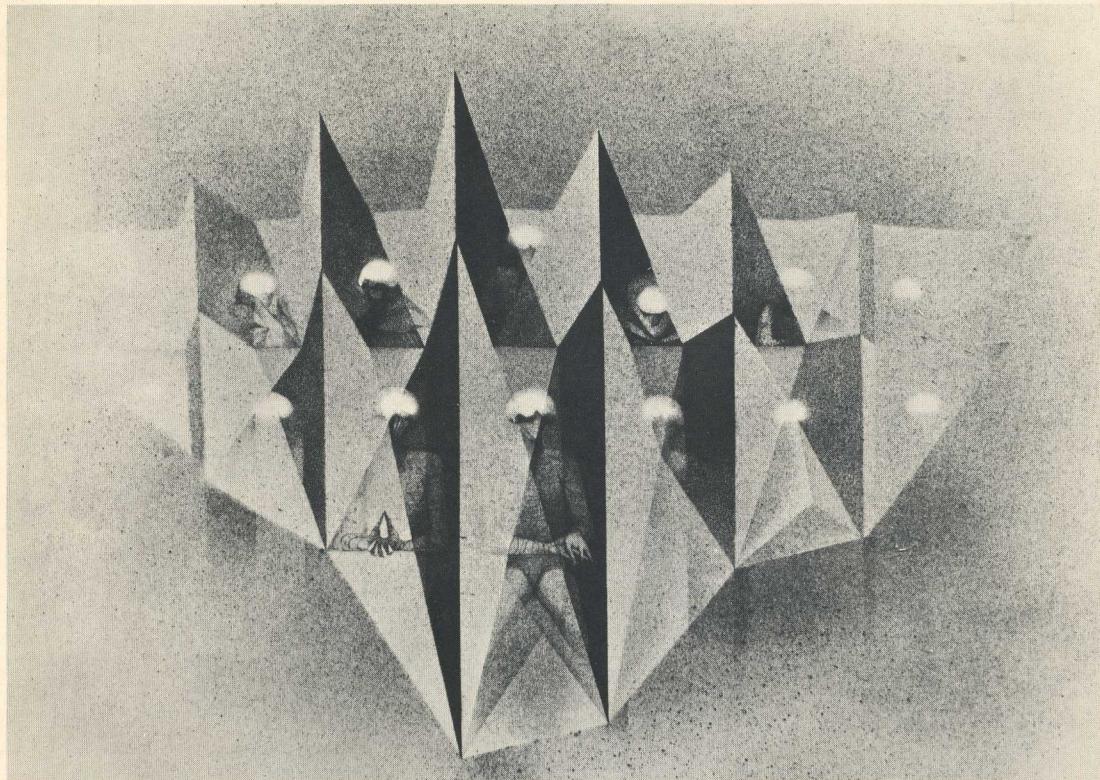
1967. 30½ x 19.

*LEMmINGS CRUSH.

1967. 21 x 30.

*STONE CIRCLE.

1967. 24 x 18½.



Final Jury

JUNE WAYNE was born in Chicago, Illinois. A self-taught artist, she held her first exhibition at the age of eighteen in Mexico City. Since then she has been in numerous group and one-man shows in this country and abroad.

After working as an industrial designer and a radio script writer in the early forties, Mrs. Wayne became interested in the art of lithography. In 1957 she travelled to France and worked with master-printer Marcel Durassier; in 1958 she produced the *livre de luxe*, *Songs and Sonets of John Donne*.

In 1960 Mrs. Wayne founded the Tamarind Lithography Workshop, a non-profit organization devoted to the stimulation and preservation of the art of the lithograph. Under Mrs. Wayne's direction, the Workshop has achieved its goals with outstanding success.

Mrs. Wayne's works are in the collections of the Achenbach Foundation for Graphic Arts, The Grunwald Foundation for Graphic Arts, the Los Angeles County Museum, the Museum of Modern Art, and the Bibliothèque Nationale in Paris, among others.



Tenth Memory

WAYNE, JONE

ARTIST'S FILE

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Robert O. Parks, *Director*

Robert M. Ellis, *Assistant Director*

Louise M. Lewis, *Curator*

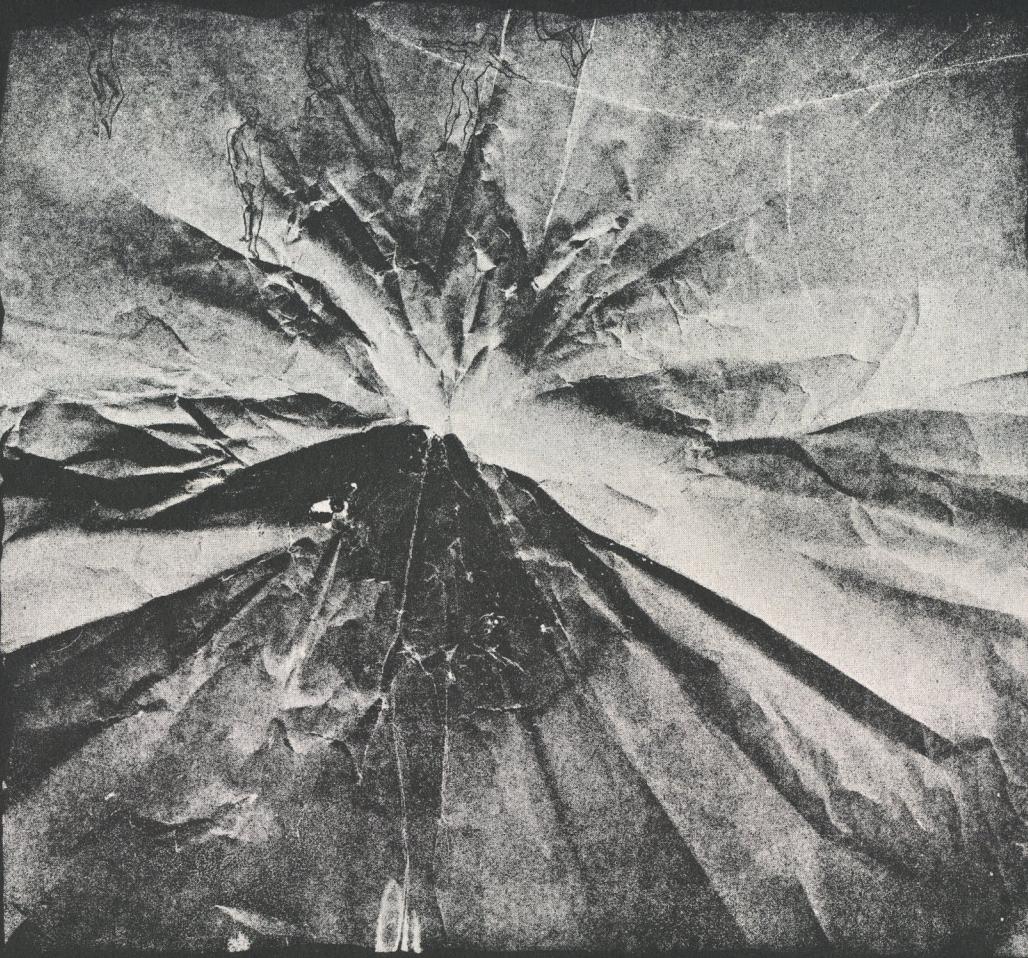
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WAYNE

ONE-MAN

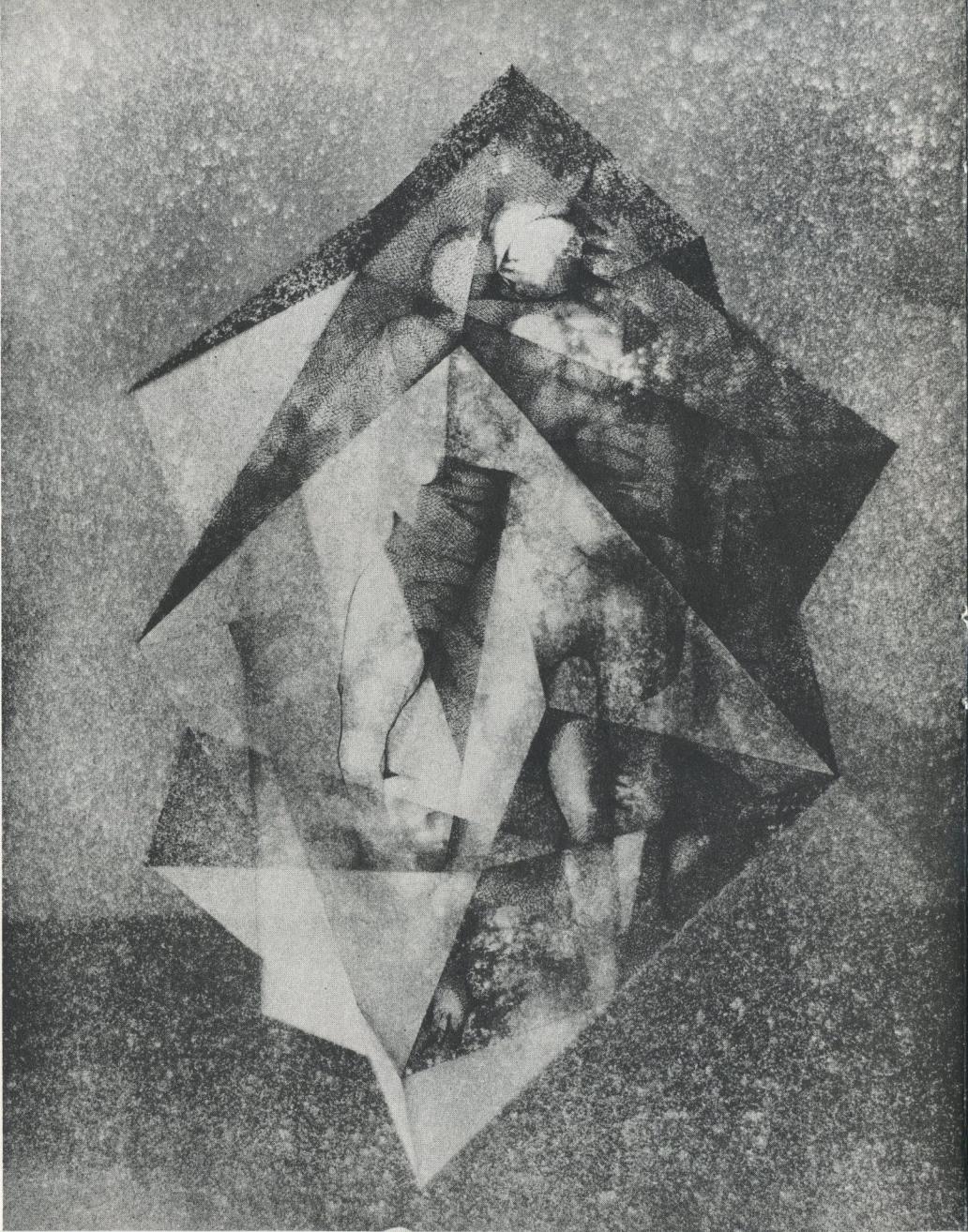


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LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA
APR 18 1969

BB June Wayne

◀ COVER: To Get to the Other Side 1968

The Travellers 1954



*Selections from twenty years
of lithography by Wayne*

FAR GALLERY
746 MADISON AVENUE
NEW YORK

MARCH 24 — APRIL 12, 1969



Tenth Memory 1961

Artist
Proof
Wayne G.
Tenth Memory

An Introduction to the Artist

June Wayne and her art have been caught up, over the period of the last thirty years, in the tensions, and in some cases the surprising compatibility, of real and seeming opposites; cerebration and emotion, innocence and guilt, the ascetic and the sensual, the organic and the geometric, the sacred and the profane. Her work particularly has been animated by, and is, in fact, the evidence of her struggles with the demon in each of these literal, verbal opposites; the demon which in the resolution of living and artistic problems shows itself unexpectedly unbound by the inevitability of merely verbal contradictions.

Miss Wayne conceives of her symbolic shapes, techniques, compositions and entire themes as moving through the intervening climate between such polar concepts, sometimes containing within themselves teasing contradictions, and sometimes, just as surely, revealing the integrity of fractious ideas.

Her life bears out the ambivalence of her philosophy. She is amused that as founder and director of the Tamarind Lithography Workshop in Los Angeles, she is thought to be both "trafficker in gold" and the "strange artist." However, precisely because hers is an intellectual vantage which itself moves and changes as uninhibitedly as the meanings of her symbols, as soon as she or her thought has been labeled, it has been mislabeled. As soon as one thinks he has reached the bottom, his head breaks the surface again. She recently wrote about her work a statement which would have been equally relevant twenty years ago, and at any interim in her career as an artist since then,

"My art tends to build by infiltration, winning people slowly and one at a time to my way of thinking. They learn to read my structures and symbols which are constructed of multilevels and take time to see."

It is in her art, however, that the public has been exposed to her tantalizing philosophy. The humble mushroom, embossed on her lithographs, penned on her drawings, is one of her favorite and most ubiquitous symbols, conveying an admixture of both delight and death. Its slender stem and fleshy, pneumatic umbrella promise a female and gastronomic attractiveness. At the same time, it is ugly, saprophytic and poisonous and it has most recently become metaphorically representative of the atom bomb. The richness of these antithetical references makes the mushroom peculiarly appealing to her. It is quick to grow, quick to decay. To June Wayne, the mushroom has become the present. Hence a whole race of "mushroom people" with mushroom cap heads inhabit her work.

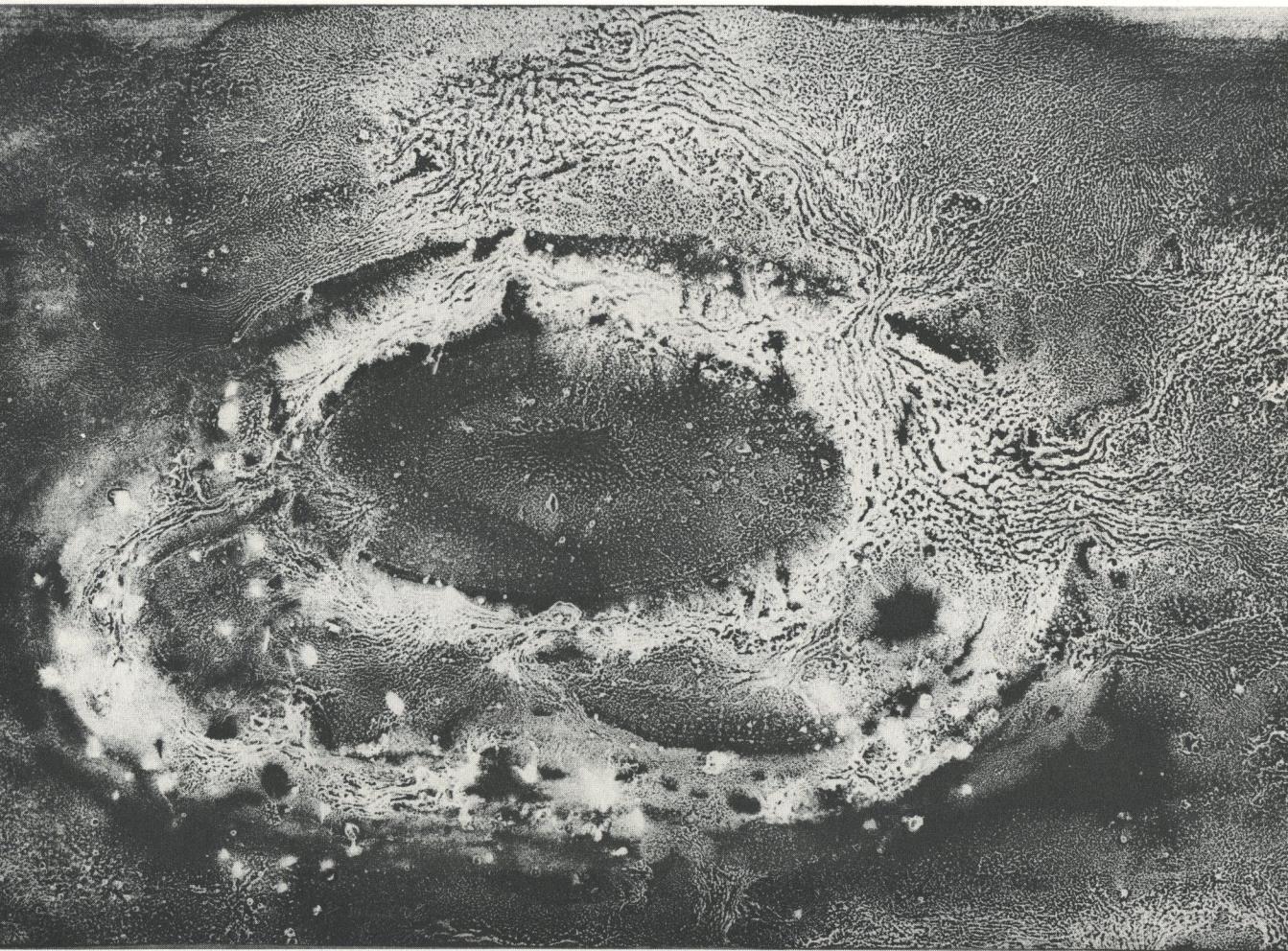
The mushroom, and her use of it as private and public symbol, is a single example of many which have served her as concrete illustrations of her philosophy. More importantly, they have served as tools in the dramatic solution to the intellectual and artistic problems posed by that philosophy.

This is not to suggest that June Wayne is unique in her recognition of Hegelian paradox or even in her devotion to its graphic representation. Nevertheless, her work and life afford a remarkable and consistent catalogue of one individual's conscious struggle with it. In support of this effort, she has ranged over and through a series of concepts and themes in a variety of media: Optics, Symbols, Narrative, Modules, Justice, Fables, John Donne and Lemmings. The mixture of these structures and contents in her work rarely limits it to a single level; other levels are present obviously or by implication. Nevertheless, Miss Wayne has focused on certain themes in distinct periods while permitting the others to fade or begin to grow in the penumbra of specific works. Therefore, dating them is only intended to pinpoint the period when a particular theme dominated her work.



The Hero 1949

1 Kafka Symbols Second Version	1949	27 $\frac{3}{4}$ x 21 $\frac{3}{4}$ "	28 "A Winter-Seeming Summer's Night"	1957	16 x 21 $\frac{3}{4}$ "
2 The Hero	1949	27 $\frac{1}{2}$ x 21 $\frac{3}{4}$ "	29 Eve tentée, Adam en attente, I	1958	31 $\frac{1}{2}$ x 9 $\frac{1}{2}$ "
3 The Retreat	1950	13 $\frac{15}{16}$ x 20 $\frac{1}{8}$ "	30 Night Swim	1969	28 x 38"
4 Quiet One	1950	20 $\frac{5}{8}$ x 11 $\frac{15}{16}$ "	31 "Songs and Sonets of John Donne"	1958	Livre de luxe
5 The Sanctified	1950	13 $\frac{3}{4}$ x 17 $\frac{7}{8}$ "	32 Lava Bed	1959	15 $\frac{1}{8}$ x 22 $\frac{3}{4}$ "
6 The Cavern #2	1951	21 $\frac{1}{4}$ x 29 $\frac{1}{8}$ "	33 Dorothy the Last Day	1960	22 $\frac{1}{4}$ x 30"
7 Strange Moon	1951	13 $\frac{7}{8}$ x 18 $\frac{1}{8}$ "	34 Tenth Memory	1961	30 x 22 $\frac{1}{4}$ "
8 The Tunnel #2	1951	15 $\frac{1}{2}$ x 19 $\frac{5}{8}$ "	35 The Orator	1961	22 x 30"
9 The Target	1951	14 $\frac{1}{16}$ x 17 $\frac{7}{8}$ "	36 Green Key	1963	19 $\frac{1}{2}$ x 15"
10 The Witnesses II First Version	1952	22 $\frac{7}{8}$ x 28 $\frac{3}{4}$ "	37 First Key	1963	19 $\frac{1}{2}$ x 15"
11 The Hunter	1952	12 $\frac{5}{8}$ x 9 $\frac{3}{4}$ "	38 Dead Center I	1963	30 x 22"
12 A Work of Mourning III	1953	31 $\frac{1}{4}$ x 24"	39 Last Conversation	1963	29 x 19"
13 The Jury	1953	18 x 14 $\frac{3}{4}$ "	40 Three Observers	1964	30 x 22"
14 Final Jury	1954	23 $\frac{1}{4}$ x 32"	41 At Last a Thousand I	1965	24 x 34"
15 The Travellers	1954	25 $\frac{1}{4}$ x 18 $\frac{1}{2}$ "	42 At Last a Thousand II	1965	24 x 34"
16 Study for a Messenger V	1955	18 $\frac{7}{8}$ x 26"	43 At Last a Thousand III	1965	24 x 34"
17 The First Critic	1955	26 $\frac{7}{8}$ x 19"	44 At Last a Thousand IV	1965	24 x 29"
18 Tower of Babel A	1955	26 $\frac{7}{8}$ x 19 $\frac{1}{4}$ "	45 Lemmings Crush	1967	21 x 30"
19 Tower of Babel B	1955	27 x 20 $\frac{1}{2}$ "	46 The Shelf	1967	24 x 18 $\frac{1}{2}$ "
20 Last Chance	1955	22 $\frac{1}{2}$ x 28"	47 Stone Circle	1967	24 x 18 $\frac{1}{2}$ "
21 Study for the Wing of the Devil	1955	25 x 19"	48 Lemmings Day	1968	20 $\frac{1}{2}$ x 28"
22 Tower of Babel C	1956	21 $\frac{1}{4}$ x 18 $\frac{5}{8}$ "	49 Lemmings Night	1968	21 $\frac{3}{4}$ x 28"
23 "Shine Here to Us and Thou Art Everywhere"	1956	18 $\frac{5}{8}$ x 24 $\frac{5}{8}$ "	50 Lemmings Choice	1968	26 x 19 $\frac{1}{4}$ "
24 The Climb	1957	18 $\frac{3}{8}$ x 14 $\frac{1}{4}$ "	51 To Get to the Other Side	1968	16 x 16 $\frac{1}{2}$ "
25 "She is all States and all Princes, I"	1957	25 $\frac{1}{4}$ x 18 $\frac{3}{8}$ "	52 Plus ça Change—	1968	23 x 29 $\frac{1}{4}$ "
26 First Monument—Paris	1957	22 x 16 $\frac{1}{8}$ "	53 Plus ça Reste Même	1968	22 x 28"
27 "We Must Leave at Last in Death"	1957	14 $\frac{3}{4}$ x 21 $\frac{3}{8}$ "	54 Wave Nineteen Twenty	1968	33 x 24"



At Last a Thousand I 1965

JUNE WAYNE

May 1990

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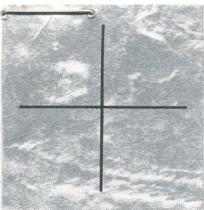
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PRESS RELEASE

248 LITHOGRAPHS BY AMERICAN ARTIST JUNE WAYNE

ACQUIRED BY THE BIBLIOTHEQUE NATIONALE OF FRANCE

The Bibliotheque Nationale of France has become a definitive repository of the graphic art of American painter/printmaker June Wayne. These 248 works flesh out the Bibliotheque's previous holdings of her prints and include a number of rare impressions. In some cases, the artist relinquished her only remaining proof so that the Bibliotheque's folio could be as comprehensive as possible. Many American and foreign museums own Wayne's work, but thus far none provide the scope of the collection now in Paris.

The Bibliotheque Nationale acquisition spans the years from 1948 to 1989. The earliest prints refer to Franz Kafka and John Donne, but they also reveal the artist's concurrent interest in optical theory as a structure for narrative image making. June Wayne's lithographs (as well as her paintings, tapestries and works in other media) always appear in series: narrative biography, for example, in THE DOROTHY SERIES, and modern allegory in THE LEMMINGS and FABLES FOR THE UNDECIDED. Her OPTICS group (1948 through 1956) and then the BURNING HELIX prints based on the genetic code, move steadily into the aesthetic frontiers of the nature of nature itself. Her TIDAL WAVES, WINDS, SOLAR FLARES, STELLAR WINDS, and then the homage to the great Palomar Observatory in California (titled MY PALOMAR), trace the artist's voyage into the wilderness of the 21st century - galactic space and its fields of energy, radiation, gravitation and plasmic sound. Wayne calls the compendium of her art THE DJUNA SET and her conceptual style QUANTUM AESTHETICS.

WAYNE, JUNE

In 1960, June Wayne founded, and then for ten years directed, the Tamarind Lithography Workshop which was funded by the Ford Foundation. At Tamarind she brought some of the French tradition into American lithography while exposing French and other foreign printmakers to American tradition and techniques. During that decade she continued to do her own art in painting as well as prints. The Tamarind movement was well established by 1970 when Wayne left it, continuing to create the many works in many media now known as *THE DJUNA SET..*

June Wayne began her artistic career in Chicago, worked in Mexico, then in New York and Los Angeles, where she acquired her studio on Tamarind Avenue in Hollywood. In 1957, she worked in Paris for the first time and has returned there frequently ever since. She speaks of Paris as the city she knows best and feels most at home in. The extensive folio of her art at the Bibliotheque Nationale of France reflects this long liaison.

June Wayne's lithographs (as well as her paintings, drawings and works in other media) always appear in direct narrative biography, for example, in *THE DOROTHY SCHULLER* and modern allegory in *THE LUMINOSIS* and *FABLES FOR THE 21ST CENTURY*. Her *CREATIVE GROUP* (1966-1970) shows how the *RELATING HELIX* prints based on the 20th century, move steadily into the mysterious frontiers of the nature of space itself. Her *TIDAL WAVES, WINDS, SOLAR FLAMES, STELLAR WINDS*, and then the homage to the great Palomar Observatory in California (itled *MY PALOMAR*), trace the artist's voyage into the wilderness of the 21st century - galactic space and its fields of energy, radiation, gravitation and plasmaic sound. Wayne calls the compendium of her art *THE DJUNA SET* and her conceptual style *QUANTUM AESTHETICS*.

1 - artist file. Copy sent to slide library.
For June Wayne file. EH 5/81

WAYNE, JUNE

THE DOROTHY SERIES: SLIDE-CASSETTE PRESENTATION

June Wayne has produced a slide-cassette presentation based on her The Dorothy Series, a suite of lithographs created over a five-year period. This slide-cassette presentation has been created to accompany a traveling exhibition of this print series*, a visual narrative about the artist's mother, who was a traveling saleslady in the corset industry.

With 139 slides, which are all originals in full color, plus a sound cassette, the presentation lasts 17 minutes; the sound track carries many songs of the 60-year period of Dorothy's story, as well as excerpts from her letters as read by the artist. Dorothy's life is traced from childhood as an immigrant from Russia to her death in 1960. The images present a woman in the context of her time, a period of early feminist consciousness, of economic depression, and of two world wars. The presentation can easily be viewed as an art work on its own merits. Wayne's influence on contemporary printmaking is so well known as to need no comment here. She founded Tamarind Lithography Workshop. However, her experience in making films has helped make this slide-cassette presentation an experience in itself.

The Dorothy Series contains 20 multicolor lithographs, plus title page, colophon, and table of contents, plus a beautiful handmade box which features an interior ledge for viewing the prints conveniently. The series sells for \$10,000. Only fifteen complete suites were made. All the prints are $17\frac{1}{4} \times 21\frac{1}{2}$ ", some horizontal, some vertical. Pulled on Wayne's own watermarked all rag paper, each print has an Inomachi Nacre slip cover.

The slide-cassette presentation includes slides packed in the carousel for use on the Kodak or Singer Caramate. The presentation is ready to play in a Kodak 140-slide Carousel.

*The exhibition is being handled by the Western Association of Art Museums (WAAM), 270 Sutter Street, San Francisco, CA 94108.

HOW TO ORDER:

Order directly from Ambivalence SA, 1108 N. Tamarind Avenue, Los Angeles, CA 90038 for \$150.00 plus \$7.50 postage and handling. Add 6% sales tax for California. Recommended for contemporary university and museum slide collections, feminist study programs, sociology departments and American Culture courses.

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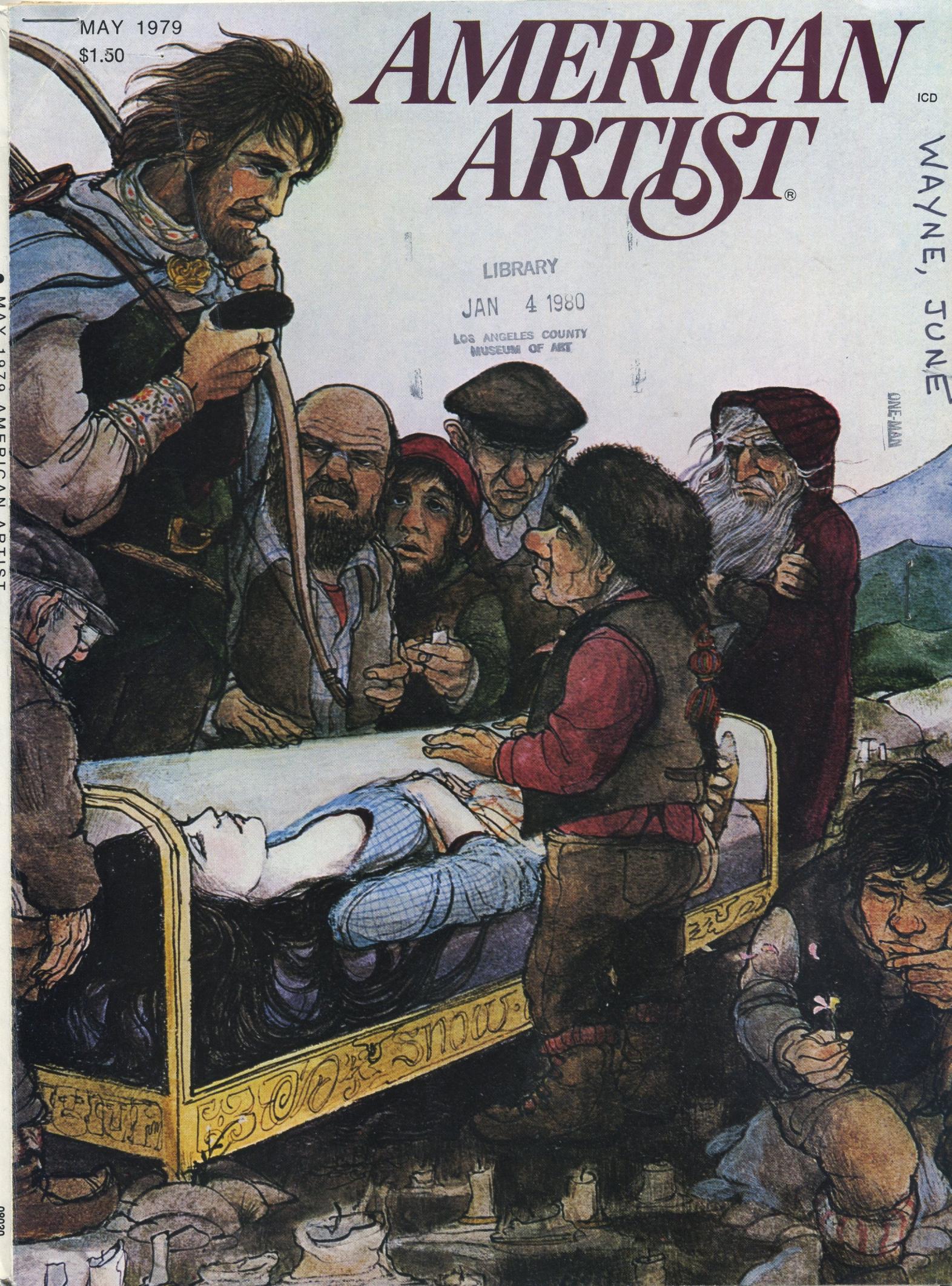
WAYNE, JUNE

ONE-MAN

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Hyman/36

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After years of struggling for recognition, Trina Schart Hyman has established herself in the competitive field of illustration. This is her story and that of her most popular books, *Snow White* and *The Sleeping Beauty*.

44 LOOKING AT PAINTINGS by Bernard Dunstan

46 ARTIST IN RESIDENCE: JUNE WAYNE by Ruth Miller Fitzgibbons

In this, our third visit to an artist's studio, Fitzgibbons takes us to the Tamarind studio-workshop of June Wayne.

50 JUNE WAYNE: "THE DOROTHY SERIES" by Susan Stowens

Lithographer June Wayne created this series as a special tribute to her mother. This article discusses the research and development that went into these powerful and personal works.

56 THE WATERCOLOR PAGE: THOMAS D. PALMERTON

60 A NEW VIEW OF ALDRO T. HIBBARD by Charles Movalli

Hibbard (1886-1972) founded Rockport as an artist's community. The author discusses Hibbard, the artist, the influences which shaped his painting style and philosophy, and Hibbard the innovator whose influence is still felt today.

66 DOEL REED: AQUATINTS FROM THE HEARTLAND by Mary Carroll Nelson

Printmaking wasn't taught at the Cincinnati Art Academy in the late 1910s, but Reed still found his way to aquatint. Nelson describes the methods Reed uses to achieve his extraordinary range of values and how he reorders his attitude about composition.

72 TECHNICAL PAGE by Ralph Mayer

76 QUICK TIPS

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Front Cover: Detail from a double-page spread in *Snow White*, the classic Grimm fairy tale translated by Paul Heins. Illustrations by Trina Schart Hyman by permission of Little, Brown, and Co., in association with Atlantic Monthly Press.

Pioneers in Art

TO SAY THAT A person is creative implies that he or she presents something new, something that is imaginative, something that is original. That creativity can also suggest that the person is challenging an existing order. Artists, as creative individuals, have always looked beyond the obvious and the accepted in order to establish their own personal style. Their fresh ideas have often been welcomed as vital stimulation. At other times, however, they have found themselves thrust in the middle of a battle against existing standards.

The artists featured in this issue of *American Artist* are all creative individuals. Each formulated his or her own original style by selecting the materials, the working conditions, and the subject matter that would best suit their individual artistic expression. In each case, the artist departed from an established course of action and forged a new direction. The stories about these pioneering artists are as individual as their courageous efforts themselves.

Trina Schart Hyman, whose work is featured on the cover, is an accomplished, and often controversial, illustrator who brought new ideas and interpretations to children's books. Aldro Hibbard helped establish a school of painting that is now an integral part of the New England character. Doel Reed, working far from New York, shattered the standard rules for success by achieving recognition with his etchings. Thomas Palmerton responded to the urge to go "back to nature" after his family experienced the pioneering spirit of a small Nebraska community.

Continuing this theme of pioneers, June Wayne is presented in two separate sections of this issue. In many ways Wayne has broken more barriers to artistic expression than any other contemporary Ameri-

can artist. By establishing Tamarind Lithography Workshop in 1960, she helped to elevate the craft of lithography and simultaneously was responsible for establishing the legitimacy of all print media. Through her teaching, her writing, and her art work, she has helped transform many of the practices that previously existed in the art world. It is a privilege to be able to publish both the article describing Wayne's studio (the original Tamarind Workshop) and the intimate account of how she is currently developing an emotionally charged "autobiography" of her mother in "The Dorothy Series" of lithographs.

In his regular column, "Looking At Painting," Bernard Dunstan discusses the "delicious" *Odalisque with Slave* by the 19th-century painter Ingres. This French artist enjoyed early success as a student of David and winner of the Prix de Rome, but he later found himself in constant battle with the Royal Academy's dogmatic Classical standards. The *Odalisque* was one of the first paintings Ingres executed after returning to Rome and forbidding his paintings from ever being shown in the Academy's Salon again.

There are, of course, many other pioneers in the visual arts other than those featured in this issue of the magazine. These particular artists do, however, serve as outstanding examples of what it means to establish a creative artistic style.

Since this is my first opportunity to address you as editor, I would like to invite you to express your opinions on any topic concerning the magazine. The strength of this publication, during all of its 42 years, has been the close relationship between the magazine staff and the readers. I will make every effort to continue that tradition. M. Stephen Doherty

Artist in Residence

Art and Technology on Tamarind Avenue: June Wayne



The north wall of the gallery, designed by Wayne, features a series of cathedral-like windows assembled from factory window modules.

It's far from the plush villas of the stars, but nevertheless, it is the heart of Hollywood. Not six blocks away, Nathaniel West was inspired to write his tale of love and horror, *Day of the Locust*. Nearby is the nostalgia of Hollywood and Vine. Though somewhat seedy now—a neighborhood of rickety cottages, film studios, and light industry—Tamarind Avenue, Old Hollywood is the lifeblood of creativity for artist June Wayne.

For it is here, in an extraordinary three-building complex that throbs with the dynamic pulse of activity, that Wayne—painter, lithographer, filmmaker, lecturer, and tapestry designer—has for two decades staged an influential and prolific series of works. It was upon this site that Wayne designed and founded the Tamarind Lithography Workshop, perhaps the single most vital force in lithography today.

Wayne came to Tamarind Avenue in the late 50s, while searching for simply a "good studio with good light." What she found was a former jobber's building, where bobby pins and combs were sold in a stucco shell sporting a "rabbit warren of chicken wire" inside. Soon discovering that the building could be bought as cheaply as rented, Wayne acquired it.



Not long afterward, the artist became disgruntled with her domestic provisions for printmaking and mounted an ambitious proposal to the Ford Foundation for the funding of a lithography workshop. When that funding came through, and Tamarind became a reality, she built a small printing shop next door to her studio. That building was to become the heart of the lithography program for a decade, until the workshop was permanently moved to the University of New Mexico in the late 60s. Since that time, Wayne's own presses have occupied the space.

But the expansion of the Tamarind Avenue studios didn't stop with the litho shop. In 1963, Wayne added a painting studio, and in 1968, an adjacent gallery where clients could come, by appointment, to view her art.

Her buildings appear, by her own admission, "totally banal from the street." This deliberate attempt to retain an innocuous identity, in harmony with the surroundings, is due in part to security concerns, and in part to Wayne's philosophy that a studio building should be simply a shell, readily adaptable to the artist's needs.

It was not until the last expansion effort, the addition of the gallery (photo, left) that Wayne herself intervened in the design process, adding

Potential clients view Wayne's work in a 40 by 60-foot gallery adjoined to the painting studio by a doorway concealed by the freestanding screen.



Above: Standing on scaffolding, artist June Wayne works on a large canvas in her painting studio, one of three buildings in her work complex. Nearby is a mirror on an easel to enable Wayne to view her work from a distance without having to leave the scaffold.

Right: Wayne and her assistant, Stephanie Chiacos, sign a new print edition in the studio workshop, the original building on the site, and now the mainstay of storage and preparation. The workshop has light tables for magnifying and correcting prints, an area for paper preparation, and a facility for the packing and shipping of exhibitions and sold works.





characteristically artistic touches such as the round and arched windows, which she cleverly adapted from a factory window catalog.

The interior walls in all three buildings are stud in plaster, with the exception of one elevation of the painting studio which is sheathed in Celotex, a soft surface accepting of pushpins for tacking up prints, drawings, etc. Ceilings are punctuated by bubble skylights and rows of fluorescent lights with alternating warm and cool bulbs and separate switching for energy control. In addition to serving as a light well, the ceiling is also a storage surface. Mounted hooks equipped with rope hoists store numerous scrolled canvases just beneath the ceiling's surface.

All of the furnishings and equipment in Wayne's work spaces are fitted with casters so that they can be easily grouped and regrouped according to the demands of a particular project. "I tend to work in islands," she explains, "and each project generally necessitates its own individual set of supplies." Thus she tries to keep various work tables, some of which are fitted with print file drawers, well-stocked with the tools of her media. Wayne adds, "When an artist is at work, she must have what she needs at hand."

Wayne has been described as a complex, demanding person, given to
Continued on page 100

Wayne carefully checks the lithography plate that rests on top of a litho stone and the press bed. Master printer Edward Hamilton rolls out a thin film of ink before wetting the plate with the water soaked sponge and rolling the ink into the image areas of the plate. The shop has two large presses, many stones, a plate graining machine, and a stone graining area. Wayne has always made a practice of publishing an account of the printing process for each print she creates. A document stating the edition size, paper used, number of colors, and sequence of the colors printed is issued with each edition.

June Wayne: The Dorothy Series

BY SUSAN STOWENS

"I remember all those years I used to sit under a table with my books when I was small. I would push into a corner so the adults couldn't sneak up on me. They would forget I was there. So my view of the world was of adults from the thigh down, all those big feet stomping around. Well, you know that's rather a special view of the world."

JUNE WAYNE is an artist who has always presented the world from her own "rather special" view. Her art is powerful and monumental, encompassing literature, science, and the forces of nature. The *Tidal Waves*, *Visas*, *Stellar Winds* and *Burning Helix* images are as silently awesome as Stonehenge, or canyons as seen under a microscope, sharing the different-yet-similar look of all natural structures. About the *Visas*, which are enlarged images derived from her own fingerprints, Wayne said:

"It's a loaded image, one's own identity as compared with being part of a mass. It is ironic that the unique fingerprint makes it all the easier to keep track of us—the idea of not leaving fingerprints around interests me. Once you start looking at the enlarged prints, as with any other tracking or tracing that comes out of our own physiology, they are so much at one with the rest of the universe. Our atomic structures, our enzymes, our crystals—we could as easily be rocks, just quarks and neutrons. The 'personal' fingerprint becomes 'imper-

sonal' and leads me right back into nature."

Wayne's artworks, executed in a variety of media including lithography, painting, tapestry, film, and photography, lead not only into nature but into each other. Each builds from and refers back to the others, as the *Stellar Winds* series is leading into a book project with an astrophysicist.

But the new *Dorothy Series* is different. It is a visual biography of Dorothy Kline, the artist's mother, told from Dorothy's point of view, not Wayne's—an autobiography once removed, the artist as amanuensis.

Is it possible for Wayne, the artist, to suppress her subjective point of view about her mother? "Probably not," she replied, "but to the degree that I can, I'm putting my talent at her disposal and using as much objective material as possible—her words, her documents, her pictures. The *Dorothy Series* is what I think she thought—if I were telling the story from my point of view it would look very different."

The series actually began at the end, with a lithograph called *Dorothy*, The



Last Day. It was created in 1960 at the Tamarind Lithography Workshop in Los Angeles, which Wayne founded and directed from 1960-1970.

"Dorothy died a few days before Tamarind opened," said Wayne, "and the first print I did for Tamarind was *Dorothy, The Last Day*. I was with her at the moment of her death, my hand in her hand. It had been a terrible week, but suddenly she seemed to breathe more easily. I was elated and thought she was getting better: actually she was dying. So, when I drew the image it was intensely personal, I wasn't thinking about strangers seeing it in exhibitions. Then it was reproduced in *TIME Magazine* and I was horrified. I knew that Dorothy would have hated it—to be revealed in such a desperate and private moment. So I said to myself, 'O.K., Dorothy, some day I'll make it up to you.'

"I did nothing for many years, but when the occasion presented itself, I began doing a few prints. The first one was called *Last Time*, using a birthday check she had written in a shaky hand from her hospital bed. I had

never cashed the check. In the image, I combined it with a necklace she had given me. Then, little by little, to correct my gaucherie, I used other things of hers—documents, garments, and stories she had written.

"The series started slowly, then quickened as aesthetic problems emerged—problems of iconography, distancing, getting just the right combinations of symbols, meanings, and densities. They had to be meanings that were important to her but that could also transcend her in order to reach other people.

"The iconography of each print is a condensation of many things. Take *The Chicago Territory*, for example. Dorothy was a wholesale corset saleswoman. The big building is the Merchandise Mart where her office was located. The Art Institute, the Wrigley Building, and the water tower were places she passed for years en route to her customers, the corset buyers at the Loop department stores, or the women's specialty shops on Michigan Blvd. My print contrasts her small 'person' (she was only five feet tall)

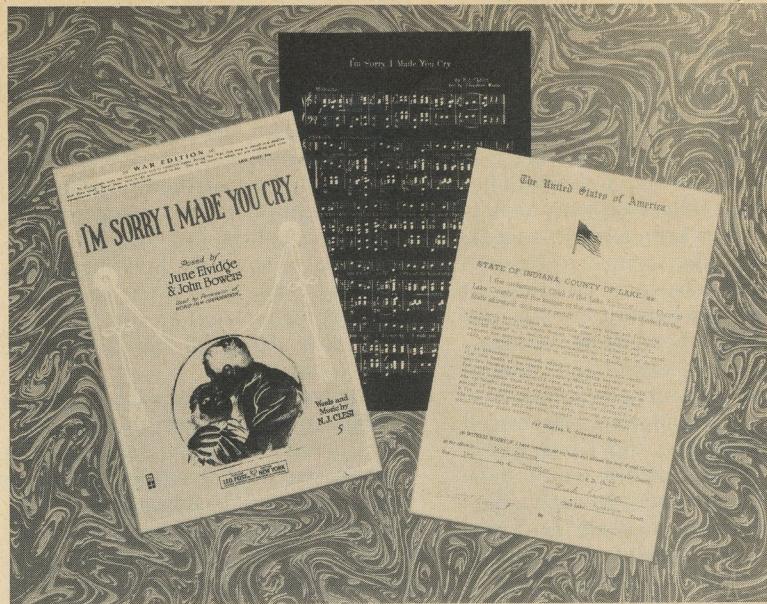
Opposite page: The artist with a collection of recent works ready for framing. Directly in back of her is a row of shelves protected by black covers to keep dust from settling on paper supplies. Photo Julius Shulman.

Below: *Leaving*, 1907, lithograph, 17 1/4 x 21 1/2. © June Wayne. All rights reserved. Wayne's mother (far left) was photographed with her family just before leaving Russia. The cluster of six circles in the lower left corner is a reproduction of the photographer's emblem.



MINSK
Leaving, 1907. © June Wayne. Pg. 44
Bogrom's, n. (Russia, devastation). Organized
slaughter of helpless people, particularly with
official sanction as, the massacre of Jews in
Russia prior to 1917.

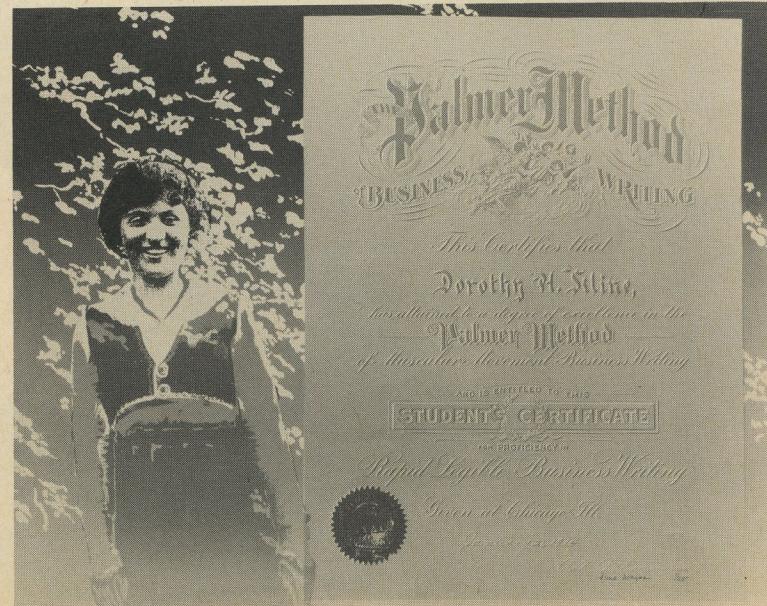
I'm Sorry I Made You Cry, lithograph, 17 1/4 x 21 1/2. The sheet music for the song Wayne remembers her mother singing was printed in a paper-saving "war edition." It appears in this print with Dorothy's divorce decree which enjoins her from remarrying for a period of two years.



Last Time, lithograph, 17 1/4 x 21 1/2. Wayne never cashed the birthday check her mother sent shortly before her death.



Palmer Method, lithograph, 17 1/4 x 21 1/2. The proud student, Dorothy, is posed next to the certificate she earned.

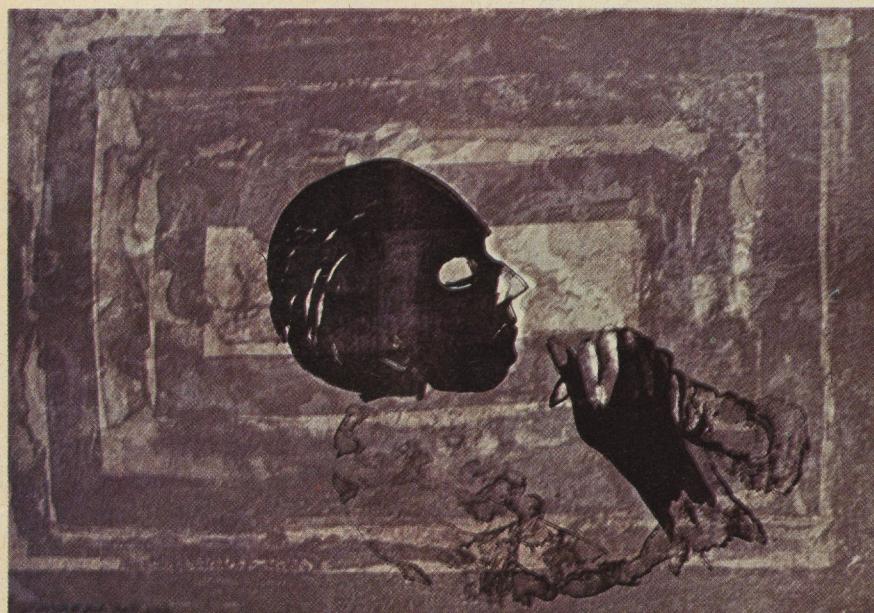


Opposite page: *Write a Lonely Soldier*, lithograph, 21 1/2 x 17 1/4. The soft quality of Dorothy's wedding photograph made this a difficult print to execute. Wayne demonstrates her mastery of the medium with a rainbow of colors, all printed simultaneously with a large litho roller.





Delegate Dorothy, lithograph, 21½ x 17½.



Above: Dorothy the Last Day, lithograph, 21 x 30. This print, done in 1960, was the inspiration for the complete suite of prints, The Dorothy Series.

Opposite page: Chicago Territory, lithograph, 21½ x 17½.

with her huge sample case drawn in actual size in the lithograph. It was quite a task to locate a sample case exactly as I remembered hers to be. In *The Chicago Territory* I was condensing the feel of the Chicago Loop, picking up the kinds of things that would establish her climate and ambience."

The authentic look of the Dorothy Series results from Wayne's searching out people who knew her mother, and from contacting historical societies and other public agencies:

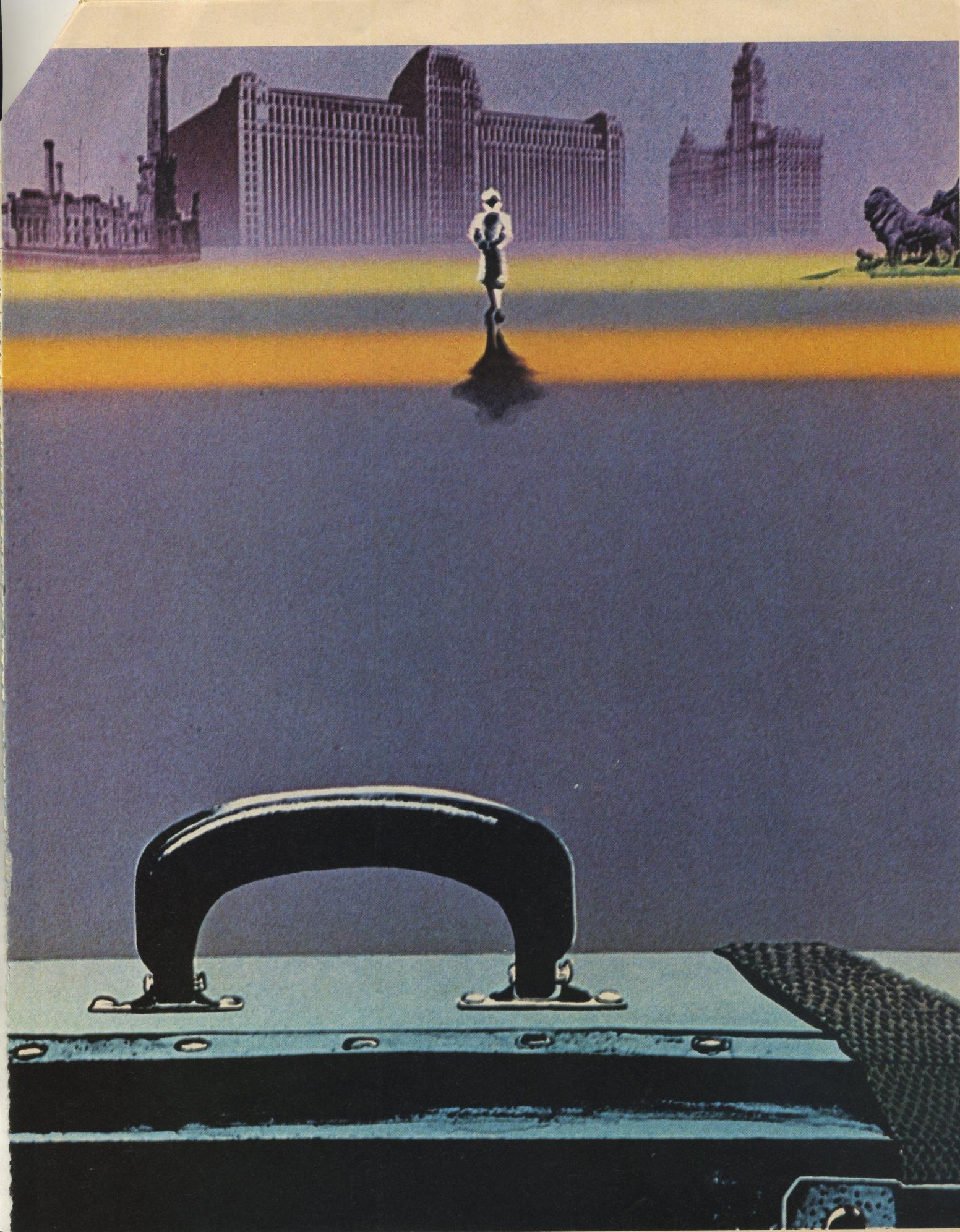
"Most people who knew her are dead," she said, "but it's amazing what you can get out of the public record. I wrote the Chicago phone company for certain pages of the phone books of the 1920s and '30s. Instead they sent me pages from a registry of Chicagoans that listed everybody by employer or occupation. Even grandmother was in there, as the widow of a carpenter named Nathan Kline. With this kind of research I filled gaps in Dorothy's work history, and the Chicago Historical Society provided pictures of streets where she had lived.

"Many of the images use photographs as a point of departure, but I have manipulated them drastically. Leaving, for example, derives from a 2 x 3 picture postcard of the kind that emigrants took along to remind them of the 'old country.' That postcard is the earliest trace of Dorothy. It was taken in Minsk in 1907 with her mother, sister, and brother. They are wearing their best clothes, homemade by my grandmother. I blew up the postcard, deleted parts, drew new passages of my own, and then used that lithograph as the point of departure for its companion, *Arriving*.

"I'm still dealing with the problem of what to put in or take out of the series. I've done nothing, for example, about the fact that Dorothy was a passionate golfer. That's hard for me to do, because I can't imagine why anybody would deliberately go out to play golf. It exasperated her that I was so sedentary and bookish. She used to stick a tennis racket under my arm and literally push me out of the house, saying 'go play.' And I would patiently, (but sadly) take the tennis racket, but sneak out a book too, and go sit on the grass near the tennis courts and read. I viewed tennis as an aberration of hers.

"At first I thought of the series as though it were the story board for a film, but it became the reverse of a story board. A film's story board will be elaborated upon in actual time, but in *The Dorothy Series* movement, people, props, etc. must compress into a static image. As a visual artist, I use implied time, not actual time.

Continued on page 97



artist admires in the illustrations of N.C. Wyeth also applies to her own work. A picture should deal "with romance and drama, good and evil, adventure and conflict—and most of all with making someone want to know the story.... Illustration should transport you, grab you, take your mind away and make you use your imagination. It should enchant you and put you in some other place and time." Clearly her *Sleeping Beauty* succeeds in all these desires. The book is beautifully paced; even the front matter reflects the story's theme by showing the castle passing through the four seasons. Hyman depicts nearly everything suggested by the text, from the powerfully delineated burning of the spinning wheels to the dormant flies clustered on the sleeping cook's apron. She shows no mercy in her terrifying wall of thorns, entwined with the bodies of dead and dying suitors. Her great technical virtuosity would mean nothing if she did not inspire the reader to ask, "What is happening? What happened before, to make this happen now? And what will happen afterward?"

The popularity of *Snow White* and *The Sleeping Beauty* has allowed her to choose only those manuscripts that most appeal to her. Now accepting fewer assignments, she is able to devote more time to an individual title. She is presently writing and illustrating a picture book based upon her life in New Hampshire, and she has begun work on a new edition of Hans Christian Andersen's *The Snow Queen*, the one story above all others she has wanted to illustrate. Certainly no fairy tale is more suited to her special talents than *Gerda's* search for her friend *Kay* in the realms of the ice maiden. Undoubtedly *The Snow Queen* will continue the grand tradition of illustration she has already carried on in her *Snow White* and *The Sleeping Beauty*. •

WAYNE (from page 55)

"A film may take two hours and represent 50 years, but I have to carry time in the opposite direction. Dorothy's 60 years have to condense into 24 freeze frames. Yet each must carry the clues, mood, and configuration by which the viewer unfreezes her life—gets 'into' her time/space, to use the real time that is implicit there.

"For instance, Dorothy in her wedding dress in 1917 represents an actual event on a certain day but its detail suggests a lot more, things specific to her but also to other girls getting married at that time. Its title is *Write a Lonely Soldier*, and while it is one of the simplest of the images it implies the unrealistic romantic aura of

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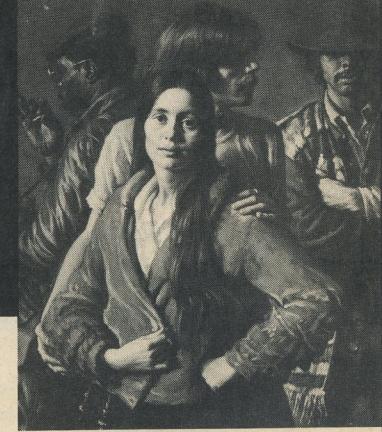
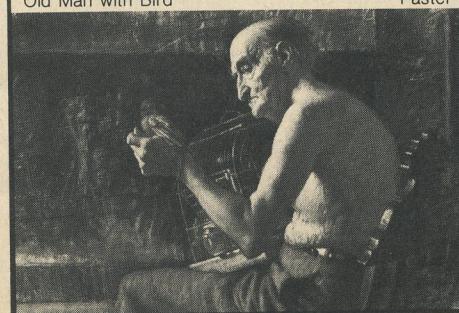
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brides during the First World War. Later, I was to do a lithograph composed of her tax returns for some 20 years and you learn all sorts of things about her job and personal life. The viewer may take minutes to experience the image but a lot of compressed time is there. The 'income-tax print' functions like a montage sequence.

"Right now I'm fleshing out the series with people who were important to her. To introduce other people means that they have to be integral, yet not take over. I'd like to establish a Gogol-like vividness for other characters. Let them appear briefly but be so vivid that they intensify her story. Every face in addition to Dorothy's has to hold its own without taking over. That is a delicate, dangerous balance to keep."

One of the people who was obviously important to Dorothy Kline, but who does not appear (as yet) in the series, is June Wayne. When asked if she planned to include herself, she replied:

"I haven't so far, but I may do so before the series ends. Ours is a time when there is so much curiosity about the artist as a romantic figure, as the work of art as it were, that I don't want people to look at the series and say, 'Oh, that's what had an influence on June Wayne.' I don't want to shift the focus away from her but want to appear in her life as a peripheral figure, an incidental character. I don't think her life would have been much different had I not been around. What was crucial was that she had to earn a living as a divorcee at a time when divorce was not respectable. That she was a divorcee with a daughter changed very little. Divorcees were thought to be loose women, so Dorothy used her maiden name, preferring to seem to be an old maid.

"Employers liked to hire unmarried women, particularly old maids who concentrated on their jobs like nuns and thus were dependably vulnerable employees, i.e., timid about asking for higher wages. But being 'Miss Kline' carried its own opprobrium and it relegated her to sit at 'extra' tables of unmatched, uncoupled women at social events. She hated that! But it was safer to be an old maid than to be a divorcee with a child to support.

"So, when I was small and strangers phoned, it was necessary to pretend that she was not my mother, but that my grandmother was my mother. I was aware that if it was known that she was a divorcee and had a child, that this could literally take the bread out of our mouths. She really lived a double life.

"She traveled quite a bit, and used to go to New York four times a year to get the new lines of corsets and bras-



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series. That was how she saw all the latest New York plays. Theater was a passion with her. So was reading, especially poetry. And she was passionately interested in politics too.

"I am bringing forward these broader dimensions of her interests, because a wife she never was: The interval with my father was too brief. They separated when I was a few months old and she broke the connection so completely that she had to publish the notice of her divorcing him as she didn't even know where he was. (I suspect she wasn't trying to find out either.) My document research revealed little trace of him beyond his death certificate. Nor do I remember him from any childhood contact.

"It followed that Dorothy identified herself as the head of the house. She was the father who went out to work, my grandmother was the mother, and I was the child. She lived most vividly in her business life, but she was responsible for us and fulfilled her obligations, often at the expense of her youthful desires. When she married again (long after I left home) she continued to use her own name and meticulously paid her half of the expenses and her husband paid his half which was not typical of the 30s.

"Paradoxically she wanted me to be a traditional wife, hoping I would be safe and protected within a marital setting that she would have found suffocating for herself. She was torn between her work ethic and the feminine mystique: Between competing in a man's world and finding a knight in shining armor. She was proud of the recognition I was getting but alarmed by my deep commitment to my work. She associated her own independence with the bruising difficulties of working in a man's world, and she did not see how I could survive as an artist. She was right, of course, but marriage was not the way out of that conflict: After all, marriage is a man's world too, but she didn't see that at the time.

"Compared to her times, we have freedoms that she would have exulted in even though they are far short of equality. Were she alive today, she would still be active in the feminist group of which she was a member, and which is still going strong as part of the women's movement (The International Women's League for Peace and Freedom, founded by Jane Adams of Hull House). She would be less worried about me today, and I believe she also would deny that she ever thought that marriage would be preferable to being an artist.

"The Dorothy Series consists of 24 images of which 20 are finished and the final four in progress. I found it especially fascinating to do because for

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so many years, narrative literary content was "out" in the art scene. Now that conceptual art has made literary content acceptable in the art market, the series is finding an easier acceptance than it would have had during the Abstract-Expressionist, anti-intellectual time just after she died. Of course, one of these seasons, documents, photographs and objects will again be out of fashion so The Dorothy Series will need other strengths to survive the ebb and flow of the times. I have given it a dimension beyond the story of Dorothy herself, and I hope that the series stands as a work of art beyond the topical moment." •

RESIDENCE (from page 49)

periods of solitude, and prone to a self-view as somewhat of an outsider in the world, because she's both a woman, and an artist. But passivity is not a part of Wayne's persona. She is a woman of action, both within her own sphere of creativity and within the art world at large. It is not uncommon for her to move in a day from a litho series, to a painting, to an address for a Congressional committee. If her process seems factory-like, and her studios scientific, perhaps that is because science is a discipline Wayne admires, studies, and draws upon in her work. •

PALMERTON (from page 59)

plastic pail inside of it, using the pan water for cleaning brushes and the pail water for painting. A good water sprayer of the garden shop variety is a must for me. I use it frequently to keep my painting surfaces wet and to mist the colors on my palette.

I enjoy using and experimenting with other tools, but it's important not to let them be more than that or to be obvious in the finished work. I use a hair dryer to move large amounts of water and to help dry the painting surface, razor blades for scraping, and a dental tool for pulling paint away instead of scratching.

Since paper toweling has become so rough in texture, I've switched to toilet tissue for texturing certain areas, and I use transparent plastic film to help move paint and to create certain other patterns. I find Handy-Wrap to be best for flexibility and lack of texture.

My paint surfaces vary from Strathmore 100% two-ply rag board to Crescent acrylic board and Saunders 007 cold-press watercolor mounted paper. I also use untempered gessoed Masonite® panels.

I do very little drawing on the paint surface. As I mentioned earlier, I like to just start painting. With *Shady Side* I knew what I wanted to have happen

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J U N E W A Y N E

BEFORE TAMARIND

Prints

June 28 to July 30, 1983

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JUNE WAYNE's lithographs and etchings BEFORE TAMARIND, at the Tobey C. Moss Gallery, cover the period from 1949 to 1958, when she was alternating between the lithography workshops of Lynton Kistler in Los Angeles and of Marcel Durassier in Paris.

The geometric elements, rich textures and stark contrasts of Tunnel and Strange Moon of 1951 demonstrate Wayne's interest in optics. In Adam en attente-Eve tentee, the artist uses an organic armor that sensuously exposes and shields the forms simultaneously. The Curious is only one of a number of compositions in which Wayne's mushroom and/or mushroom people stimulate an enigmatic narrative. The celebrated livre de luxe Songs and Sonets by John Donne is one of the richest examples of book illustration carried to heights of aesthetic form.

Through all her dynamic and mysterious imagery, Wayne's extraordinary technique shines with encompassed glows, deep textural effects and a full range of tones from blackest depths to the sparkling revelations of the paper.

JUNE WAYNE has consistently pushed out the boundaries of technical limits in the medium of lithography. Innovation, creativity, evolution of technique is apparent today, even as it was evident in her work of the period BEFORE founding the TAMARIND Lithography Workshop.

Tobey C. Moss Gallery hours: Tuesday thru Friday 11-4
Monday and Saturday by appointment

MEDIA RELEASE

May 27, 1983

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JUNE

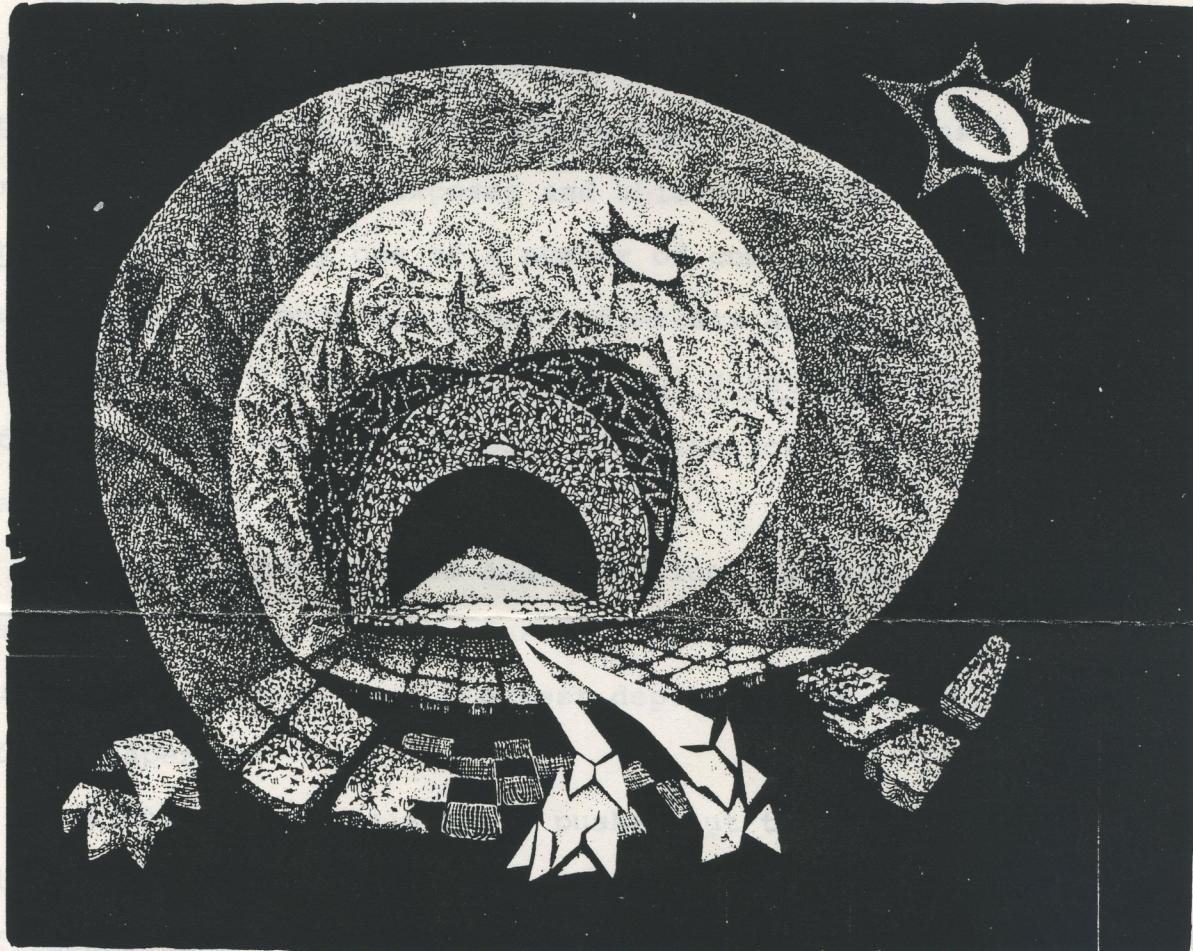
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The Tunnel #2 Lithograph 1951 15 1/2 x 19 5/8 inches

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BEFORE TAMARIND

1. The Tunnel #1	900.	12. The Travellers	1800.
2. The Sanctified	1000.	13. Study for a Messenger	900.
3. Strange Moon	1000.	14. Last Chance	750.
4. The Tunnel #2	1000.	15. Tower of Babel C	750.
5. The Target	1000.	16. Shine here to us...	2500.
6. The Dreamers	1500.	17. The Climb	850.
7. The Hunter	450.	18. The Baite	900.
8. A Work of Mourning III	2500.	19. Each hath one	900.
9. A Work of Mourning IV	1800.	20. One room...	900.
10. The Curious	1500.	21. Songs and Sonets...	3750.
11. The Jury	600.	22. Adam..and Eve..	1000.
23. At Last a Thousand II	1500.		

WAYNE, JUNE



#16

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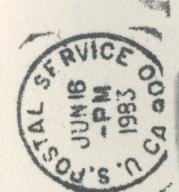
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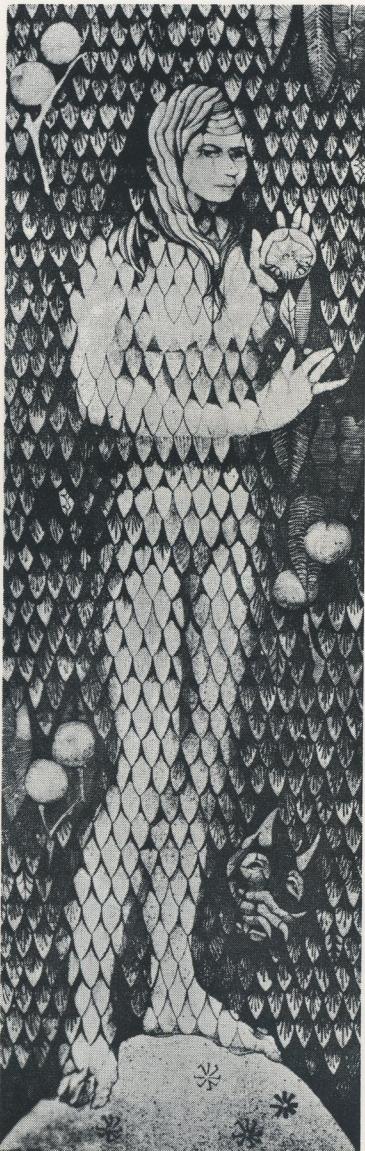
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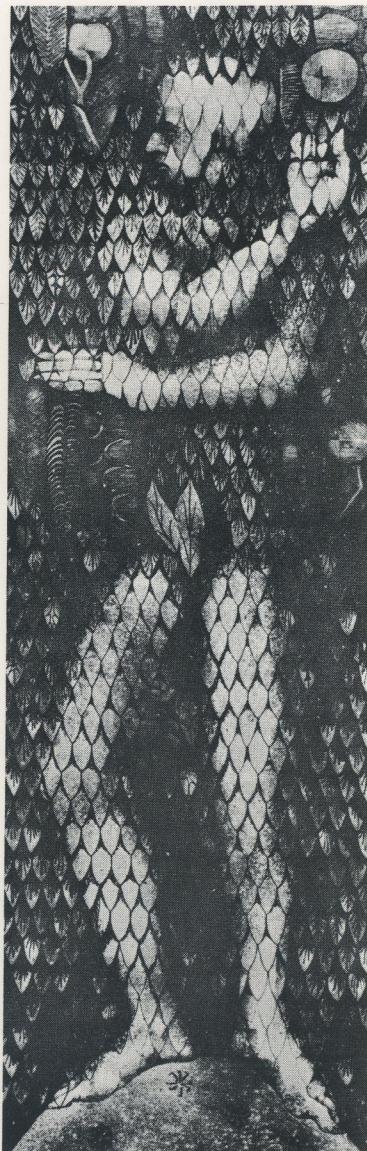
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JUNE WAYNE
JUNE 28 - JULY 30



#22



JUNE WAYNE

BEFORE TAMARIND

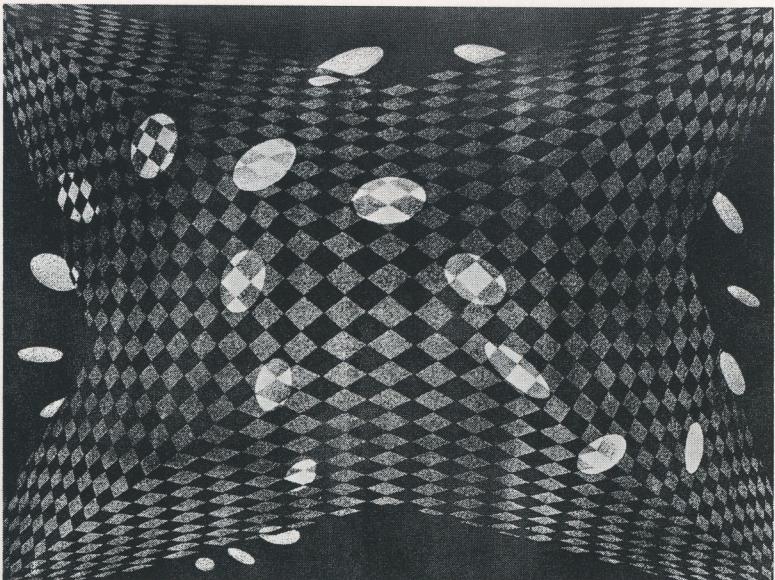
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#3



#4

JUNE WAYNE's founding of the Tamarind Lithography Workshop in 1960 is universally recognized as a major contribution to art history; however, that activity does not describe her fuller powers as an artist. Before, during and after directing Tamarind, she demonstrated her creativity through innovations in the media of etching, lithography, painting, tapestry design, monotypes and screenprinting.

This show presents etchings and lithographs created between 1949 and 1958, after she moved to Los Angeles from her birthplace, Chicago. During this period she alternated between the lithography workshops of Lynton Kistler, pioneer Los Angeles printer, and of Marcel Durassier in Paris.

The geometric elements and stark contrasts in (#3) Strange Moon and (#4) Tunnel #2 give evidence of Wayne's avant-garde use of, what later became known as, 'Op(tical) Art'. Crystalline geometrics evolve into organic armor that sensuously exposes and, simultaneously, shields the forms of (#22) Adam en attente and Eve tente. Symbolic motifs weave enigmatic narratives in (#10) The Curious and (#11) The Jury. Often the artist includes subtle references - humorous, sad, satyric - to her large community of friends, as in (#2) The Sanctified and (#8 and #9) A Work of Mourning. Throughout her dynamic and mysterious imagery her extraordinary technique shines with encompassed glows, rich textural effects and a full range of tones from the blackest depths to the sparkling revelations of the paper, as in (#16) Shine Here To Us...

Her search for greater expressive strengths through lithography carried her to master printer Marcel Durassier in Paris. With him she created the celebrated *livre de luxe* (#21) Songs and Sonets by John Donne. It is one of the finest examples of visual metaphors in the grand tradition of the Artist's Book.

Working in Paris, June Wayne resented the limitations in the United States for unconventional lithographic printing. In 1959 she proposed a workshop to the Ford Foundation's Program in Humanities and the Arts...a workshop in which to train master printers to help contemporary artists in the realization of their visions through lithography. In 1960 the pilot program of the Tamarind Lithography Workshop was born, with June Wayne as Director. After a decade of devotion to the program, Wayne returned to her personal work in 1970.

There is evidence of creativity in every period of June Wayne's life, including BEFORE TAMARIND, and her illustrious career continues and grows, inspiring by example. She has expanded the aesthetic and technical parameters of fine art lithography, equating her with Seneffelder, Daumier, Redon and Toulouse-Lautrec. She has stimulated renewed appreciation of lithography as a fine art medium, equating her with ... JUNE WAYNE.

Tobey C. Moss

J U N E W A Y N E
BEFORE TAMARIND
Catalogue of the Exhibition

1. The Tunnel #1 Lithograph 1949 13 7/8 x 17 1/4 inches
Edition:25
2. The Sanctified Lithograph 1950 13 3/4 x 17 7/8 inches
Edition:35
3. Strange Moon Lithograph 1951 13 7/8 x 18 1/8 inches
Edition:35
4. The Tunnel #2 Lithograph 1951 15 1/2 x 19 5/8 inches
Edition:35
5. The Target Lithograph 1951 14 1/16 x 17 7/8 inches
Edition:35
6. The Dreamers Lithograph 1952 8 7/8 x 29 3/8 inches
Edition:35
7. The Hunter Lithograph with sandpaper embossing 1952
 12 5/8 x 9 3/4 inches Edition:38
8. A Work of Mourning III Lithograph 1953 31 3/4 x 24
 inches Edition:30 Donald Bear Series
9. A Work of Mourning IV Lithograph 1953 20 x 13 3/4
 inches Edition:30 Donald Bear Series
10. The Curious Lithograph 1953 14 3/4 x 18 3/8 inches
Edition:30
11. The Jury Lithograph 1953 18 x 14 3/4 inches Edition:14
 Justice Series
12. The Travellers Lithograph 1954 25 1/4 x 18 1/2 inches
Edition:35 Justice Series
13. Study for a Messenger V Lithograph 1955 18 7/8 x 26
 inches Edition:35 Justice Series
14. Last Chance Lithograph 1955 22 1/2 x 28 inches Edition:
 100 Fable Series
15. Tower of Babel C Lithograph 1956 21 1/4 x 18 5/8 inches
Edition:225 Fable Series
16. "Shine here to us and thou art everywhere" Lithograph 1956
 18 5/8 x 24 5/8 inches Edition:25 John Donne Series
17. The Climb Lithograph 1957 18 3/8 x 14 1/4 inches
Edition:20

18. The Baite Etching 1958 11 7/8 x 17 1/2 inches
Edition:15 John Donne Series
19. "Each hath one" Etching 1958 11 15/16 x 8 3/4 inches
Edition:15 John Donne Series
20. "One room, an everywhere-" Etching 1958 14 1/2 x 11 7/8
 inches Edition:15 John Donne Series
21. Songs and Sonets by John Donne Livre de luxe 1958
 Illustrated with 15 lithographs, 3 printed in colors
 Printed on handmade and handtorn paper; each single page
 image:15 x 11 1/8 inches; one double page image, The
Extasie: 15 x 22 1/4 inches Edition:110
Exastichon Biblioplae
The Good Morrow
Song In 3 colors
The Sunne Rising
The Canonization
The Breake of Day
The Anniversarie
Twicknam Garden
A Valediction:Of Weeping
The Baite
The Apparition
A Valediction:Forbidding Mourning
The Funeral
The Extasie In 3 colors
The Relique In 2 colors
22. Adam en attente and Eve tentée Lithographs, hand tinted
 1958 Each: 31 1/2 x 9 1/2 inches Edition:90 on white
 wove paper Matted as diptych

And one Tamarind edition:

23. At Last a Thousand II Lithograph in four colors 1965
 24 x 34 inches Edition:20

A listing of public and private collections and the one-person and group exhibitions in which June Wayne's works appear would fill many pages. Her work has been exhibited since 1936 and is in collections throughout North America, Europe and Japan.



White Tidal Wave, Color Lithograph

JUNE WAYNE

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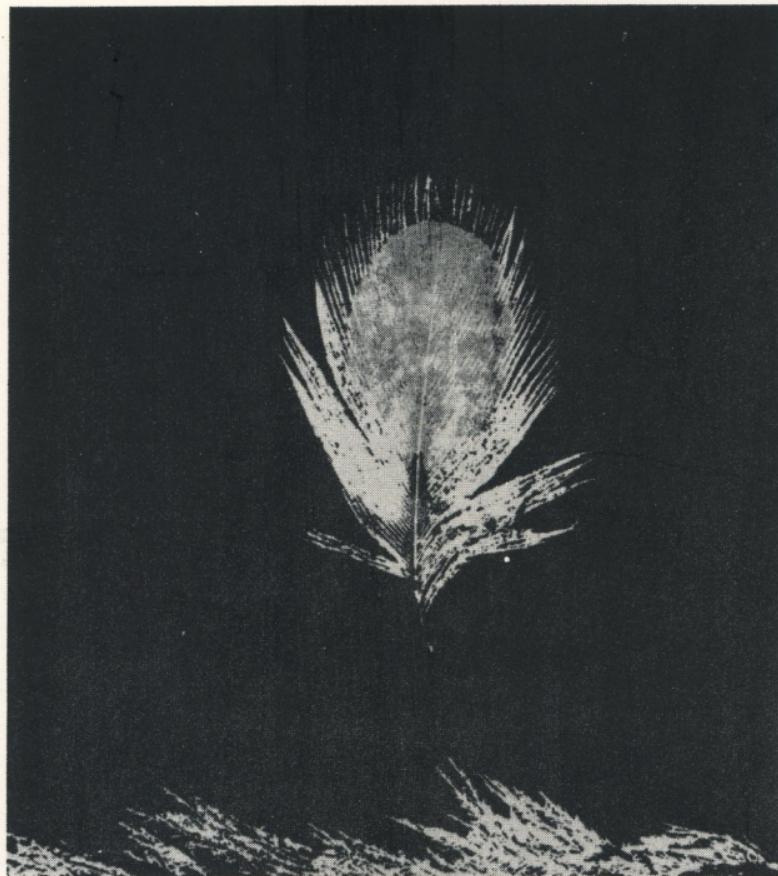
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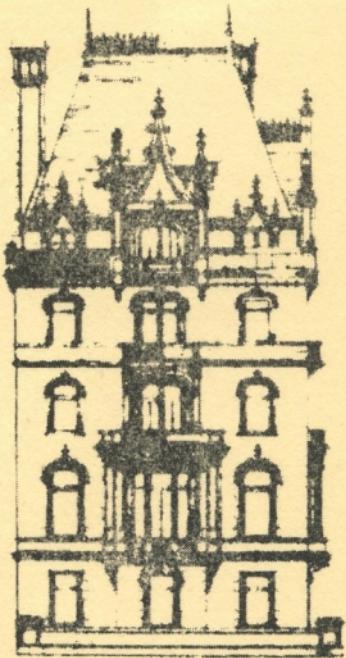
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DECEMBER/JANUARY

WAYNE, JUNE



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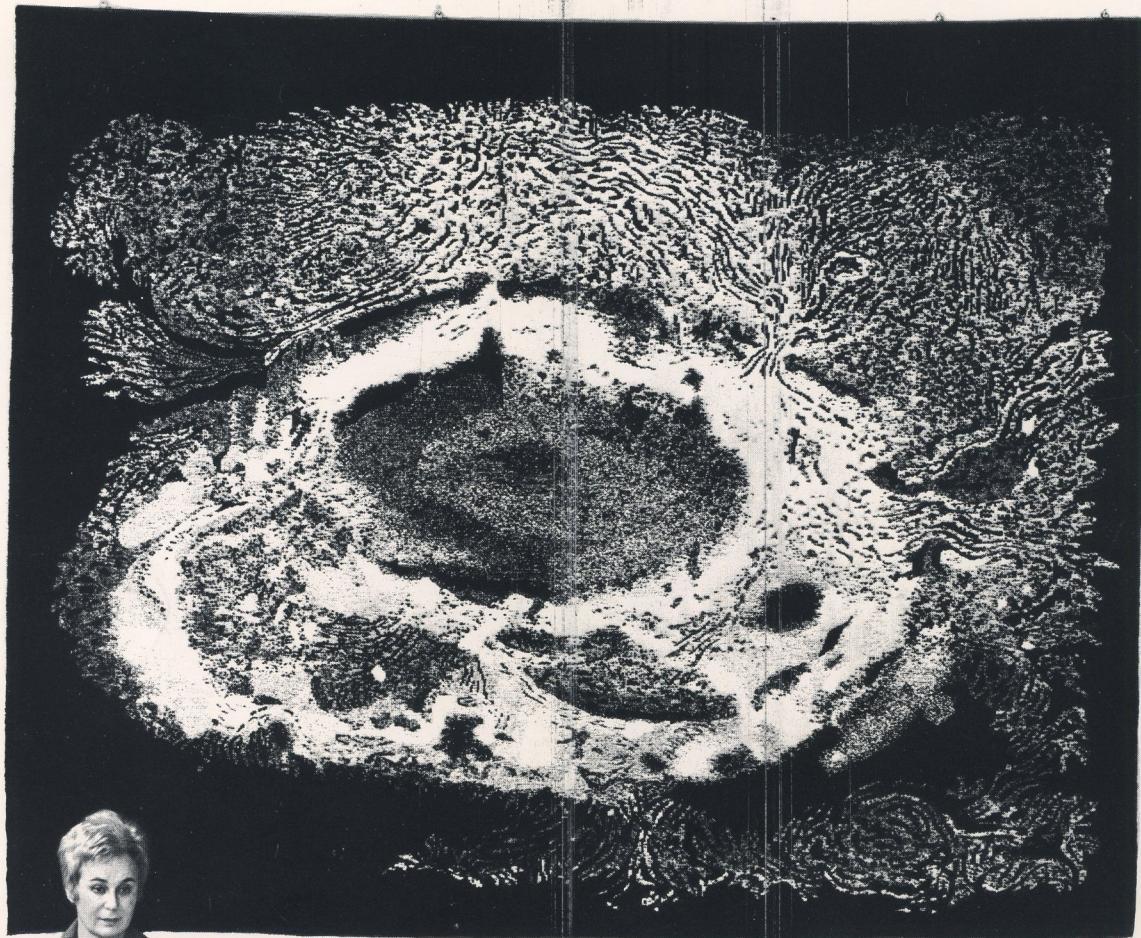
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WAYNE, JUNE

ONE-MAN



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BIOGRAPHY

1918 Born in Chicago, Illinois

1933 Left school to begin working for her living.

1935 First Solo exhibition, at Boulevard Gallery, Chicago.

1936 First major exhibition, Palacio de Bellas Artes, Mexico City.

1938 Worked in the WPA program in Chicago.

1939 Moved to New York to work as an industrial designer.

1941 Moved to Los Angeles, working as a production illustrator.

1942-59 Participated in numerous solo and group exhibitions, including those at the Santa Barbara, San Francisco, Pasadena and Los Angeles Museums, as well as the Art Institute of Chicago, the Whitney Museum and the National Gallery.

1959-70 Founded and served as Director of Tamarind Lithography Workshop.

1971-74 Completed *The Genetic Code* and *Tidal Wave*, two series of paintings, tapestries and lithographs; produced a television series for KCET-PBS; completed the documentary *Four Stones for Kanetmisiu*, which received an Academy Award nomination.

1975-79 Created *The Dorothy Series*, a suite of lithographs based on the life of her mother, which traveled to thirteen museums across the country.

1978-83 Created *Stellar Winds* and *Solar Flares*, two series of lithographs.

1984 Completed *My Palomar*

1985 Completed several single lithographs, including *Myself*, a self portrait.
Exhibition at Associated American Artists, New York.



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WAYNE, JUNE

ONE-MAN

On defining an original print—

In spite of many requests for my definition of an original print, I have not written one because it seems an exercise in futility. Existing definitions are useful to me as *checklists* of how most prints have been made, but when I seek to make a definition that can embrace what *will be* as well as what *has been*, so many exceptions leap to mind that I drop the effort altogether.

My problem is that definitions, by their nature, imply a freight of do's and don'ts that try to invade the studio and influence art in progress. As an artist, I follow an aesthetic imperative. When I am in hot pursuit of a new vision, I cannot pull up short to obey a verbalization of how to solve an aesthetic problem that neither I nor anyone else has solved before. And it is exactly when in conflict with a process, serving a new aesthetic, that I am most apt to make a creative advance. My contributions to the technical repertoire of lithography developed outside the norms of lithography at the time, but in response to ideas that needed new techniques.

Yet once I have completed a work of art, I am more than willing to guarantee what it is — a disclosure that only I, as the artist, can truly make. Responsibility for probity and for quality finally rests with the artist; so does blame and credit. At that point, if what I created fits the definition, well and good. If not, it is the definition that lacks scope and must give way, for definitions by their nature lag behind their usage, just as language changes its meaning to suit the needs of populations.

But let's suppose, for argument's sake, that we artists agreed to adhere strictly to

the Print Council definition (which is the best one I know). Would you collectors, critics, curators, dealers agree to buy *only* those prints that fit the definitions? What about your "right" to curatorial opinion, critical judgment, access to mavericks and innovators? Can you be free if artists aren't?

It seems to me that much of the impulse to define the original print arises from the desire to protect print-buyers as *consumers* — to perform a sort of policing service. But isn't there more protection in disclosure about *each work of art* than in generic definitions, no matter how ingenious? Many years ago, when the European print-publishers were cranking out fakes by the thousands, I instituted a policy of providing detailed documentation of lithographs created at Tamarind, a practice that has become a norm in the print market. I think the public has the right to know about edition size, collaborating craftspersons and much other technical data if they want it. Yet I have no illusion that documentation prevents misuse of documentation. A document is only as good as the person who signs it. No one knows as much about real money as counterfeitors, and the patois of print connaissance is never more fluent than among pushers of worthless printed pictures. One only has to read the Karshan text that accompanied *Art in America's* "original lithographs in limited editions of 60,000" to see how the language of expertise can be twisted to "validate" junk. What pyrotechnical linguistics it would have taken to pursue those editions through the courts! Yet how simple to look at the prints themselves, feel the misery of the images suffocating in a prison of inept processing, place the ugly

paper in the sun and watch the colors fade. Eyes, sensibility, common sense, knowledge, experience are the best protection against a fake, and my definition of a fake is anything that pretends to be something it isn't.

No one demands a definition of an original painting. On the face of it, it seems a silly idea. But paintings share the same semantic issues and questions of procedure as do the printmaking arts — that is, the same issues *except one*: that the print can exist in editions. There's the rub. But is it so difficult to understand that in a set of look-alike triplets, all three are original?

I have noticed that the smaller the edition, the easier it is for the public to accept a print's "originality." So, easier times are ahead, because editions of prints are growing smaller as artists attempt more and more difficult images that take more and more time to create and pull. Hopefully, the public will come to know that the reason for making a print — from the artist's point of view — is that it is the medium of choice for certain kinds of images. I would make a lithograph even though only one impression could be pulled: the work of art is the *raison d'être*, and the edition is merely a secondary benefit. Unless one understands this about the printmaking arts, no definition will put to rest the nagging possibility that a print was made as merchandise, not art. And having said that, is there not the same suspicion about other media as well? In every case such doubts must be tested anew, not just by definitions of media, but by the more profound criteria by which one identifies art of any kind.

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LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

June Wayne

©June Wayne, 1972

MEDIA RELEASE

May 27, 1983

Contact: Tobey C. Moss

Fine Prints, Drawings, Paintings, Sculpture
Sales, Appraisals and Consultation

Tobey C. Moss

7321 Beverly Boulevard

Los Angeles, California 90036

[213] 933-5523

J U N E W A Y N E
BEFORE TAMARIND

Prints
June 28 to July 30, 1983

JUNE WAYNE's lithographs and etchings BEFORE TAMARIND, at the Tobey C. Moss Gallery, cover the period from 1949 to 1958, when she was alternating between the lithography workshops of Lynton Kistler in Los Angeles and of Marcel Durassier in Paris.

The geometric elements, rich textures and stark contrasts of Tunnel and Strange Moon of 1951 demonstrate Wayne's interest in optics. In Adam en attente-Eve tentee, the artist uses an organic armor that sensuously exposes and shields the forms simultaneously. The Curious is only one of a number of compositions in which Wayne's mushroom and/or mushroom people stimulate an enigmatic narrative. The celebrated livre de luxe Songs and Sonets by John Donne is one of the richest examples of book illustration carried to heights of aesthetic form.

Through all her dynamic and mysterious imagery, Wayne's extraordinary technique shines with encompassed glows, deep textural effects and a full range of tones from blackest depths to the sparkling revelations of the paper.

JUNE WAYNE has consistently pushed out the boundaries of technical limits in the medium of lithography. Innovation, creativity, evolution of technique is apparent today, even as it was evident in her work of the period BEFORE founding the TAMARIND Lithography Workshop.

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Tobey C. Moss Gallery hours: Tuesday thru Friday 11-4
Monday and Saturday by appointment

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BY
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6:30 to 8:30 p.m.

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P R E S S R E L E A S E

WHO: JUNE WAYNE
WHAT: "THOUGHTS AND PROVOCATIONS", a Talk
WHEN: SATURDAY DECEMBER 12, 8 pm
WHERE: ESPACE DBD - 2847 So. Robertson, L.A.

ADMISSION: \$5.00

RESERVATIONS REQUESTED. PLEASE CALL: (213)839-0661

SHORT SPOT

JUNE WAYNE, artist, Founder of Tamarind Lithography Workshop, Inc., writer, filmmaker and art and feminist activist, will give a talk entitled "Thoughts and Provocations" Saturday December 12 at 8 pm, at ESPACE DBD, 2847 So. Robertson Bd. Los Angeles. Reservations are required. Please call (213)839-0661.

MORE

6
JUNE WAYNE, one of the most important artists of our time, is a recipient of an NEA Fellowship, a Golden Eagle Award for her Tamarind Productions film "Four Stones For Kanemitsu", nominated by the Academy of Motion Pictures;

over....

Rachel Rosenthal, Director
2847 South Robertson Blvd. Los Angeles, CA 90034 (213) 839-0661

ESPACE DBD

JUNE WAYNE Press Release, Continued.

is represented in the collections of the Bibliotheque Nationale de France, Paris, the Grunwald Center For the Graphic Arts, UCLA, the Los Angeles County Museum of Art, the Museum of Modern Art in New York, and the National Gallery of Art, Lessing J. Rosenwald Collection, Washington D.C., among others. She was an Advisor to the Board of Directors of the California Confederation of the Arts and is presently on the National Advisory Board of the Women's Caucus for Art. WAYNE wrote and appeared in "June Wayne", a 9 segment series for KCET and PBS television, with women in the arts such as Louise Nevelson and Grace Glueck. Her tapestries and lithographs have been exhibited internationally. She is the author of "The Tradition of Narrative Tapestry" for Craft Horizons and "The Male Artist as Stereotypical Female" for Art News and Art in Society. We can look forward to a thoughtful, witty and provocative talk from Ms. WAYNE, who always raises issues not for the timid.

"Vocations" Saturday December 12 at 8 pm, at ESPACE DBD,

2847 So. Robertson St., Los Angeles. Reservations are

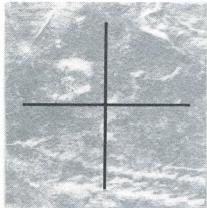
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MORE

JUNE WAYNE won the most recent of many awards for her film, "A Daughter of the SEA" featuring a Golden Eagle Award for her Tomm and Productions film "Four Stones For Kansantrum" nominated by the Academy of Motion Pictures;

OVER

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May 1991

FOR RELEASE MAY 11, 1991

Contact: James Goodwin

GOODWIN + GOODWIN

Marketing

FAMED LOS ANGELES ARTIST JUNE WAYNE

+

Communications

RECEIVES HONORARY DOCTORATE

+

Design

THE PLUS FACTOR

Selected for her outstanding contributions to the arts in America, artist June Wayne received an Honorary Doctor of Fine Arts from Moore College of Art and Design during ceremonies today, Saturday, May 11, 1991 at the Academy of Music in Philadelphia. Following the degree presentation, Wayne gave the commencement address, titled: *The Uneasy Trio: Design, Ethics & Commerce*. Founded in 1844, Moore College is one of the first institutions in America to be devoted to the higher education in the humanities of women. From inception, it has provided special opportunities for women preparing themselves for professional careers in the applied arts.

In a separate event during her Philadelphia stay, Wayne will address the graduating class of the Pennsylvania Academy of Fine Arts on the subject: *Artists and the Two Faced Clock*. Known today for its exceptional collections of American art, the Pennsylvania Academy was founded by Charles Wilson Peale in 1806 after he wrote to Thomas Jefferson. It was the first institution in America to offer professional training in the fine arts.

Wayne's contributions to art in America derive from an avant garde mind set in various media. She is especially known for her experiments in lithography and was the founder of The Tamarind Lithography Workshop, funded by The Ford Foundation. Wayne's art is involved with Quantum Aesthetics and somewhat parallels quantum mechanics and radio astronomy.

WAYNE, JUNE

JUNE WAYNE

PRESS RELEASE

ARMSTRONG

HARRIET LEBISH, DIRECTOR

TO: ART LISTING EDITORS
ART EDITORS
ART CRITICS

FOR: IMMEDIATE RELEASE

CONTACT: PHILLIP BLOOM,
PUBLIC RELATIONS
(212) 243-5363

GALLERY CONTACT: Rita Silverstein
(212) 582-8581

"COGNITOS"

JUNE WAYNE, ACRYLIC PAINTINGS ON PAPER/CANVAS

OCTOBER 18 - NOVEMBER 10

PREVIEW EVENING, WEDNESDAY, OCTOBER 17, 5:30 to 7:30

The muses have enveloped and danced around June Wayne since adolescence when she began to paint with no formal training. This multi-talented activist artist whose work is at the Armstrong Gallery, 50 West 57th Street, from October 18th through November 10th, is showing New York her first paintings in thirty years. There have been major exhibitions around the country, and in Los Angeles her chosen home, where she feels the natural light has given her great inspiration.

Best known as the founder of the Tamarind Institute, she is acknowledged as the driving force in the renaissance of lithography in America. Her vital interests include writing, designing and film-making and have brought honors and awards.

Wayne calls her current work "COGNITOS" and there are a dozen canvases. The surface of each is a different topography made of handmade paper, marouflayed to canvas and each canvas built up with gesso, sand or stone. As many as twenty glazes or leaf are applied and each is a different hue - red, gold, black, silver or blue and expresses an environmental totality.

"COGNITOS is her own word. It is closest to "cognition", the act of knowing. June Wayne says "COGNITOS, something one knows at once even though one has never seen it before."

Gallery hours are Tuesday through Friday, 10:00 to 5:30 and on Saturday 11:00 to 5:30.

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LOS ANGE

INTE

■ 'A contract with the government is like . . . with someone with Alzheimer's: The government changes its mind . . . any time it suits the people in office.'

■ There's no such just a little bit of fr You're free or you

June Wayne

A Famed Artist Draws the Line for the Arts Endowment: 'It's Time to be Counted'

By Christopher Knight

Earlier this year, June Wayne walked to the podium at New York's Metropolitan Museum of Art and delivered the keynote address to the annual meeting of the College Art Assn. The assembly of artists, art historians and museum administrators repeatedly interrupted her speech with bursts of applause, culminating in a standing ovation. Her topic: politics and the right of artistic free expression, at a moment when the future of the National Endowment for the Arts is in doubt.

An artist and intellectual who turned around the dying art of lithography in the United States, Wayne dropped out of high school in her junior year and held her first solo gallery exhibition at 17. Before she was 20, she was actively lobbying for the Artists Union in Washington. She sought out intellectual stimulation among friends at the University of Chicago, where the politically minded community of rigorous artists and writers included Saul Bellow, James T. Farrell and Richard Wright. When the 72-year-old artist speaks today, it is with the forthright conviction of a longtime activist and the sly wit of a gifted storyteller.

A painter, Wayne came upon the printing medium of lithography after she moved to Los Angeles, in 1941, with her husband, a doctor. Soon frustrated with the rudimentary ability of American printers, she shuttled back and forth to Paris, working in the studios of skilled master technicians. There, she produced an acclaimed 1957 edition of illustrations for the poetry of John Dunne, which was acquired by the Bibliotheque Nationale. Armed with a grant from the Ford Foundation, she established the Tamarind Lithography Workshop in Hollywood in 1960. Wayne trained dozens of master printers, who went on to establish studios across the country. A decade later the workshop was permanently transferred to the University of New Mexico, where it operates today. Last month, the Bibliotheque Nationale acquired 248 lithographs spanning Wayne's career, becoming the definitive repository of her work.

LES TIMES

INTERVIEW

thing as taking away
edom of expression.
re not free.'

■ 'We have many political agendas: . . .
wanting the arts out of the way because
creative people are the most talented at
framing overriding human values.'



Q *Question: Practically speaking, what effect does the National Endowment for the Arts have on the day-to-day life of an artist?*

A: It sets a tone. Most artists neither apply for a grant nor receive one, because the endowments have always been under-funded.

I would remind you that the Kennedys, when they came into the White House [in 1961], absolutely changed the climate toward the arts. Up to that time, there was no national interest. The Kennedys set a tone that was very important to the attitude of the nation toward the arts—just as a First Lady has tremendous influence on the fashion industry. I know that sounds funny, but pretty soon, women coast to coast are dressing a certain way, behaving a certain way, etc.

A President's power, I have heard it said, is really not very great except in time of war. But, he can set a tone. And the national endowment [does] that.

Q: *As a young artist in the 1930s, you were on the WPA project, in which the government was the direct employer of thousands of artists. The WPA is often cited as crucial to the development of a serious cultural life in the United States. In that program, did the government impose content restrictions on participating artists?*

A: No. There were no content controls. In saying that, however, I want to make clear that the government thought it was handing out relief. We thought we were employed by the government to make art for the nation. It was a glorious misunderstanding. We brought our paintings to the project, and they were supposed to go into public buildings, libraries, schools and so on. We felt a part of the country. It gave me a sense of what a community of artists could mean.

Q: *And there was never any pressure, directly or indirectly, on the kind of work you were or were not to make?*

A: No.

Q: *Between 1947 and 1952, the arts were a focus of witch hunts—the McCarthy hearings, the House Un-American Activities Committee investigation into Hollywood. There was also a group, Sanity in Art, that claimed modern paintings were un-American. In 1951, the L.A. City Council passed a resolution condemning artists. Do you see any similarities between that earlier climate of fear and intimidation and the one that's emerging today?*

A: The one that's emerging today is far better organized, and much more widespread. The Sanity in Art movement was national, but they were little pockets of people—some in Illinois, the Bluebonnets in Texas. There may have been five or six branches called Sanity in Art. They were looking for communists. Everywhere. And here in Los Angeles, during an

election year. These things always happen, in my experience, when there's an election about to take place.

We had a little city councilman named Harold Harby. The occasion was a city-sponsored exhibition at Griffith Park, and in that exhibition was a watercolor [of a sailboat] by, as it happens, a Republican artist whose name was Rex Brandt. Rex liked to sail, and he had a certain class of sailing sloop, the insignia of which vaguely resembled a hammer and sickle. Harold Harby went to the exhibition and saw this painting, and the next thing we know, "communists invade the Griffith Park exhibition!" Before you knew it, the police were out there gathering in works of art and dragging them downtown to the City Council to be investigated.

So I thought to myself, this I have to see, because how do you investigate a painting for communism? I went down to City Hall, and it just scared the wits out of me. They had a circle of easels, with various paintings, semi-abstract. People came up and testified. There was one complete abstraction, and some woman got up and testified that this was really a secret code, and that this was how the communists were getting the details of Boulder Dam so it could be sabotaged. From this painting!

The only city councilman who held out against that awful resolution that found artists to be "unwitting tools of the Kremlin" was Ed Roybal, who's in Congress now. He stood up and said, "We're not qualified to have any opinions about art. This is none of our business." And he voted against this resolution.

We had another big bust about artists and models, in which they wanted to cause anybody who modeled for an art school to have to prove that they weren't prostitutes . . .

A couple years later, we had a big fuss about the Bernard Rosenthal sculpture on the new police building. He had made an abstract family—father, mother, children—very abstract. Police Chief [William] Parker led that fight, claiming it was an endorsement of miscegenation and the idea of One World, because these were faceless people. He proposed the sculpture should be removed and melted down, that \$10,000 of taxpayers' money had gone into this hideous sculpture.

Q: *How were these events different from what's happening to the NEA today?*

A: Well, Harold Harby at that time could go to the newspapers and get the thing covered. Now, we have had at least 20 years of "politics by sound bite" on television. We have the ubiquitous computer that can jerk out hundreds of thousands of letters on any subject, overnight. All politics is run that way, so attacks on the arts are run that way.

While communism is not the issue now, there are a host of other issues that have taken its place—gay-bashing, the women's movement, the abortion issue, television evangelism. So our situation at the moment is far more serious than it

Christopher Knight is an art critic for The Times. He interviewed the artist in her Hollywood studio.

was then, because [a] computerized. We do not have a community. We are like two sets of boobs in the face of m

We have many political paths with the arts out of the way. People are most to overriding human values. It's bad. It's time for people

Q: *The McCarthy period during the Cold War has ended, some committed Cold War another "enemy within" view, or unfounded*

A: I think there must be hypotheses for what's to take a look at what how these things are agendas. I don't tend to conspiracy. It's too much patterns we're looking accidental . . . They want power, who people what to do. They meddling in other people's

I would call it that people seek their own watching a sort of aggrandizement of certain kinds. They are the most un-American. I have understood . . . I firmly believe all this do with keeping . . . They're all the same who are against . . . meddling into the most painful aspects of

Q: *In your keynote speech at the Art Assn. meeting, you said the NEA was compromised at its founding in 1965. How*

A: The original purpose was to create a National Foundation for the Arts and Humanities, as well as the National Science Foundation, so they would be independent of Congress and the White House. The National Science Foundation is a body that protects it from interference. [Members] are from Congress [and] to the White House, but they are an organization that a politician can't touch.

But the White House, no, we won't make the

ists] are not coming from a homogeneous cottage-industry marketing. Political agendas cross-s, and wanting the because creative mented at framing es. So it's bad, very e to be counted.

period was the begin- Now that the Cold have suggested that rs are in search of "Is this a reasonable paranoia?"

It be 100 reasonable going on. You have the actors are, and serve their personal o think in terms of convenient. But the at cannot be y are people who want to tell other ey have a lust for es' lives.

ncurrency. I think n kind, and we're utination, a coagu- is of personalities. Christian bunch, as Christianity . . . I has a great deal to men down . . . people, for example, ice, who want to private aspects, the family life.

address to the College said the NEA had the very moment of now?

oposers wanted to dation for the Arts in exact parallel to Foundation, so that endent of the Con- house. The National has an intervening rom political inter- t as advisers to the office of the Pres- independent struc- n't just reach into. e took the position, m like the National

Science Foundation. We will give them a five-year authorization to see how they do. And [Lyndon] Johnson liked the idea of keeping them on his leash. Johnson, you know, was a man who never gave up any political power if he could help it. The endowments, then, were subject to reauthorization.

Right from the beginning they functioned well. Nobody interfered with them politically, [but] they were vulnerable every five years. As a result of that vulnerability, it was possible to keep the budget from growing . . .

Q: So what you would see as essential is to change the structure of the NEA to shield it from political interference?

A: Well, those who created the NEA wrote language in it to prevent politicians from interfering. That original legislation interdicts what they are doing now. The word of government isn't worth a continental damn. You make a contract with the government, it's like making a contract with someone with Alzheimer's disease. The government feels free to change its mind or to lie or to do anything it wants any time it suits the purposes of people in office. So, if I had been faced with that, I would have taken the endowments as they were. Once you accept such a structure, it's very hard to change it. But that's why every five years—and this is a fifth year—there's special risk.

Q: The matter of accountability is being pressed by critics of the NEA, accountability for the specific use to which an artist puts the funds received from a government grant.

A: Well, it's an absurd charge. The national endowments are accountable. They have spent their money magnificently. And the question itself is just a dead scent across the track to cause us to go running after something. I think everybody should be accountable, and the endowment is accountable. It accounts for everything it does. But it uses experts on the subject of aesthetics. If accountability means pleasing the taste of Jesse Helms and Donald Wildmon, neither of whom are noted for their intellectual or aesthetic abilities, then the word "accountability" has no meaning to me.

Q: On June 6, Rep. Philip Crane [R-Ill.] called for the abolition of the NEA. He said, "As long as federal dollars are used to fund

art, Congress has a responsibility to its constituents to determine what type of art taxpayers' dollars will support."

A: That's one of those classic foolish statements that they give in Philosophy 1 . . . I presume that, according to Philip Crane, if it is the Congress' responsibility to give money for Medicare, then they should be responsible for deciding which brain should be operated on by which surgeon. Is that what he's saying? That's demagoguery. And he knows it. That's Philip Crane getting himself some publicity, some name recognition.

Q: Those who claim that artists simply don't want to be held accountable also suggest that there's a certain arrogance among artists, an insistence on being seen as somehow exempt. How would you reply to that criticism?

A: Well, in view of the fact that artists, on average, earn something less than schoolteachers, I don't think that one can be very arrogant about the choice of a profession that subjects you to such scorn and abuse—which is true of schoolteachers as well as artists. Artists are taxpayers. We are entitled to due process. We are entitled to be free of defamation. The arts of this country are among the few positive cash flows we have in international trade. And I think that's quite a lot of accountability.

Q: What needs to be done by artists and others who are supportive of the NEA, over the course of the next few weeks?

A: I think that President Bush should be held to his own bill. He came out with a very simple bill in which he [proposed] five-year reauthorization and no content control. I say bravo to him for that. He should be telephoned [and] encouraged to stand by his own bill.

There's no such thing as taking away just a little bit of freedom of expression. You're free or you're not free. And I think [Bush] should follow his instinct in this case, and we should encourage him to do so. We have to do it as individuals, leading our own parade, because we do not have computer clones to do the job for us.

And as for myself, personally, I shall send a contribution to the man who's running [for senator] against Jesse Helms, in hope of reminding Mr. Helms that he's become quite arrogant in his behavior toward the American people. □

JUNE WAYNE

CONTACT: JAMES GOODWIN

6/17 →

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P R E S S R E L E A S E

JUN 29 1989

LOS ANGELES COUNTY
MUSEUM OF ART

For Immediate Release

MONTHLY MAGAZINE OF THE NATIONAL GALLERY SOCIETY

WAYNE EXHIBITION OPENS AT BENTON GALLERY, SOUTH HAMPTON

An exhibition of new paintings by June Wayne will open June 17th at the Benton Gallery in South Hampton, New York. It continues for three weeks. The exhibition presents a group of recent paintings dealing with Wayne's explorations into the effects of ambient light. Using deeply textured and subtly modulated metallic surfaces, these paintings constantly change in response to the changing effects of natural light.

Wayne is recently returned from Japan and a lecture/exhibition tour of Australia as a guest of the Australian Art Council and The Print Council of Australia. Currently two exhibitions of her work are in progress in Sydney and Melbourne under the auspices of the Macquarrie Gallery of Sydney. A third exhibition is scheduled to open in Brisbane later this year.

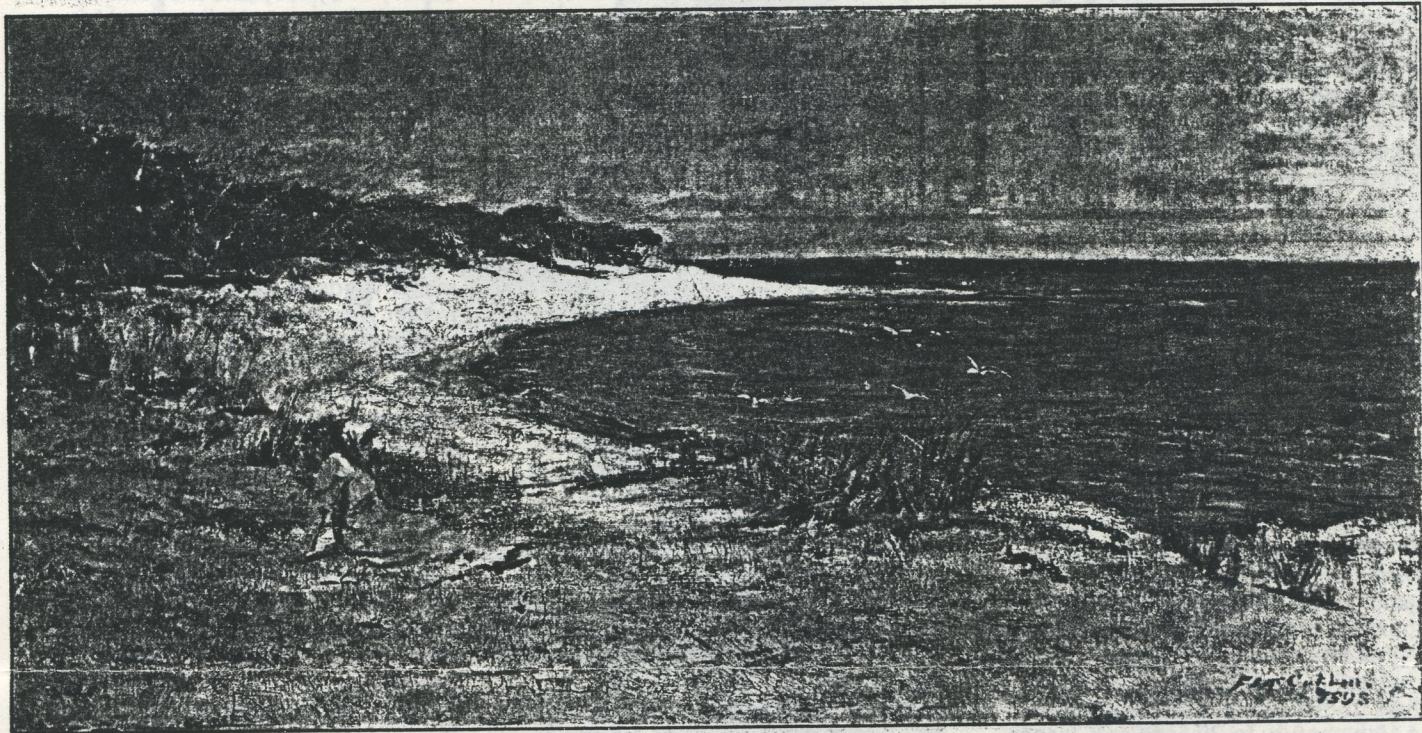
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MARCH 1989

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MONTHLY MAGAZINE OF THE NATIONAL GALLERY SOCIETY OF VICTORIA



Registered by Australia Post Publication no. VBP 0275

MARCH 1989

June Wayne's Visit to Australia

Pat Gilmour, Senior Curator,
Department of International Prints and Illustrated Books
Australian National Gallery

ONE of America's most dynamic 'movers and shakers' - the artist June Wayne - will visit Australia in March at the invitation of the Print Council of Australia. She will give the keynote address at the National print Symposium being held over the Easter weekend at the Australian National Gallery in Canberra and while she is in Australia she will visit major capitals, as well as the Red Centre. She is due to speak in Melbourne on 14 April, 6-7p.m., at the Victorian College of the Arts lecture theatre and 13 April, 2-3p.m., Print Council Gallery. Wayne, who is both a painter and a tapestry designer, has achieved particular international fame for her lithographs and will forever be associated with the Tamarind Lithography Workshop of Los Angeles, which she founded in 1960 and ran for a decade. Asked in the late 1950s to nominate people for grants, she suggested to the Ford Foundation that instead of giving money to individuals, it should do something to benefit the artistic community as a whole. As an example of a worthwhile project she suggested the resuscitation in America of hand lithography. A seductive autographic process which attracted artists from Daumier and Bonnard in the 19th century to Picasso and Jasper Johns in our own, the process was in danger of dying out through the incursions of photomechanical offset. Offering a substantial initial grant on condition that she directed the programme herself, the Ford Foundation eventually devoted over \$US2 million to the project. It is no exaggeration to say that the vitality of

printmaking in the United States today is in no small measure due to her vision. Although she had reservations about diverting time to the project and away from her own work as an artist, June Wayne directed the Workshop with flair until 1970 when it became the Tamarind Institute and was relocated within the University of New Mexico. The lucidity with which she conceived a plan and coolly put it into effect has since won her honours from close on 40 Universities and other institutions in America. Tamarind succeeded in introducing lithography to innumerable artists and training a generation of master-printers, many of whom have since achieved world-wide fame. Because of her gifts as a communicator, she was later invited to host nation-wide TV shows on art and artists and nominated for an Oscar for her film *Four stones for Kanemitsu*. She has also earned respect, not only as the feminist writer of such witty articles as 'The male artist as stereotypical female' which urged artists to trust their intellects, but for her attack on some of the more stupid decisions of bureaucracy. For example, recently she spearheaded a year-long campaign against tax changes potentially damaging to the arts, which resulted in overturning the legislation. In Canberra, June Wayne will give a very personal view of Tamarind and its achievements. Elsewhere she will also talk about her own work which, for several years, has been imaginatively stimulated by 'the hostile but beautiful wilderness of astrophysical space'. Her prints have been featured several times in exhibitions at the National Gallery in

Canberra, and one of them was chosen for the cover of the book *Lasting impressions: Lithography as art* published by the Gallery last year. While she is in Australia, exhibitions will be mounted at the Macquarie Gallery in Sydney and the Print Council Gallery in Melbourne. Her prints, created with the help of her master printer Ed Hamilton, do not illustrate science but create metaphor: for such phenomena as the intense heat of solar flares, weightlessness in outer space, the spectral colours refracted by prisms which open stained glass windows into the composition of the stars, or the invisible energy of stellar winds as they are converted into matter. The highly individual technical devices she employs range from seamless merges which blend colours with the most gentle gradients to liquid washes used inventively on zinc plates where they oxidise to suggest shock waves or the magnetic forces in emissions streaming from the stars. The Macquarie Gallery also hopes to tour throughout Australia the dramatically different *Dorothy series* - 24 narrative prints that June Wayne made in affectionate homage to her mother and that deal with 'the predicament of woman' as expressed through her mother's life. A powerful thinker and persuasive talker, June Wayne is bound to delight the students and other art-interested audiences she is scheduled to address. Her visit has been made possible by a grant from the Australia Council.

June Wayne
Scannerite 1987
Lithograph/Collage
87.5 x 66.8 cm

Entertainment and the arts

edited by MARIA PRERAUER

Time traveller in two dimensions

The renowned American lithographer June Wayne, in Australia for lectures and exhibitions as guest of the Print Council, the National Gallery in Canberra and the Australia Council, talks to ANGELA BENNIE about her extraordinary work

LITHOGRAPHY is a method of printing images from limestone, and from this somewhat neglected medium comes paradox — in artist June Wayne's hands.

From limestone come ethereal images of space. From a relatively restrictive, controlled method come unexpected, profound configurations of conceptual matter.

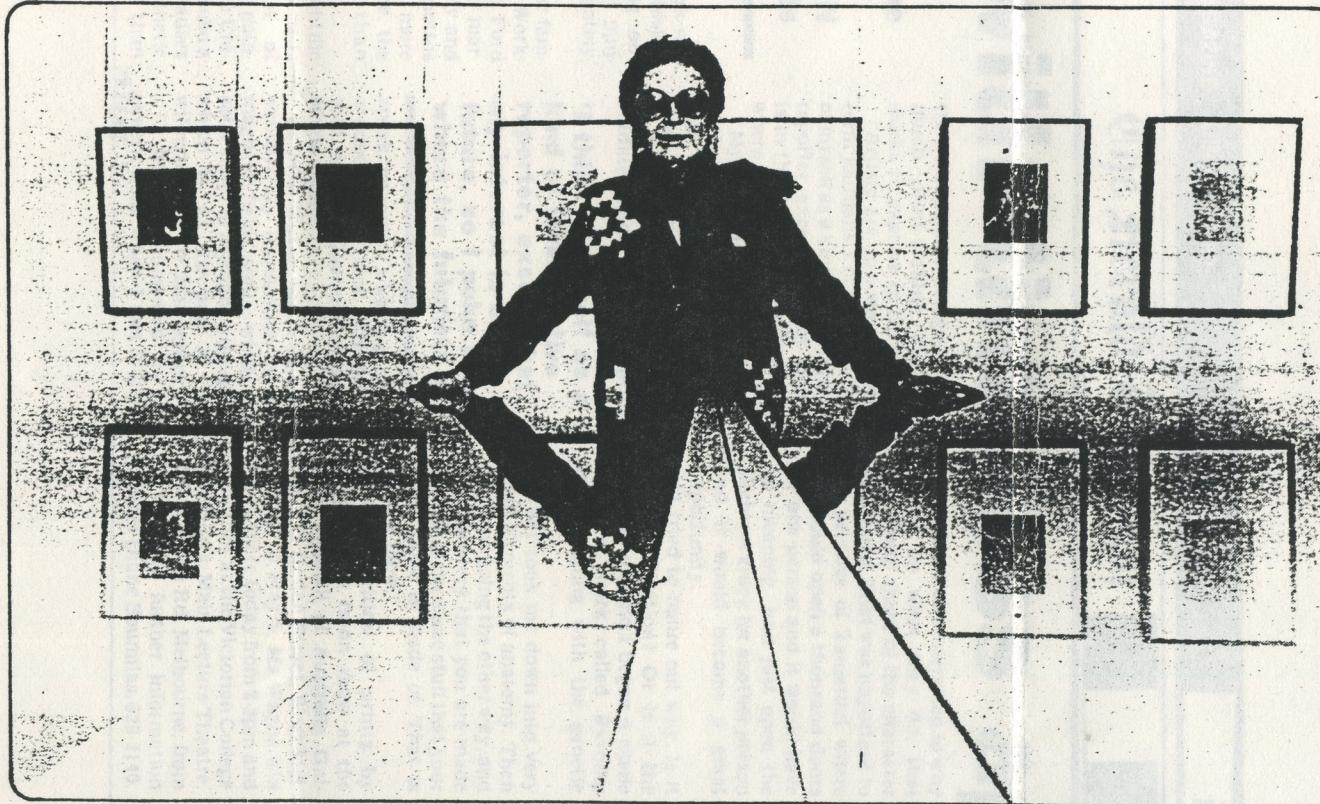
From a natural phenomenon like the antipathy of grease and water, the initial process on which lithography is based, comes the synthesis of idea and its visual representation. From the print's flat surface emerge texture and dimension, and across its still, fixed plane the eye makes a journey into what seems like the vastness of infinity.

Los Angeles-based June Wayne is here as the guest of the Print Council of Australia, the Australia Council and the Australian National Gallery.

She delivered the opening address of the First National Print Symposium of Australia at the gallery last Saturday, and is to lecture on her work and the art of lithography both in Melbourne and in Sydney. An exhibition of her work is also being shown in both cities, first in Sydney at the Macquarie Galleries, and from April 14 in Melbourne at the Print Council.

Wayne is best known as the founder in 1959 and director until 1974 of the famous Tamarind Lithography Workshop under the auspices of the Ford Foundation in Los Angeles. Her guidance, and the workshop's extensive and innovative approach to the medium, has overseen a resurgence in the art of lithography and carved for it a firm place within the mainstream of modern art practices.

But it is with her preoccupation with the tension between the physical and the spatial — and the accompanying paradox this might reveal — that most people associate her name. In her work it manifests itself in delicate, timeless images of



space and the sense of vast, galactic journeys through two-dimensional surfaces.

This interest in space, our new frontier, as she calls it, and spatial imagery, is the end result of a much earlier conceptual quest: the need to "get a hold on" what she calls the narrative aesthetic in visual art.

"It came as a result of a ride one day at high speed through a tunnel where the breakdown of forms and the sense of movement was very intense in the peripheral vision, but straight ahead in front of me the cars hardly looked as though they were moving at all," she says. "I found this a very interesting phenomenon. And I came to realise that

it was as a consequence of the biology of the eye.

"Now, I was very interested in this because it meant that I could use optical devices in my work to control the eye path of my spectators. And that gave me my hold on to narrative."

"Unlike filmmakers, visual artists make frozen sections in time, and people read paintings very quickly. Because your eye moves around and experiences it in a certain sequence, there are therefore all sorts of possibilities for the artist to be able to control that sequence."

"There are so many paradoxes in our time that I would like to deal with in my work: to reveal a number of possibilities within one frozen moment of time is one.

it raises the subject of narrative. Narrative is the eye moving from here to here across time, allowing meaning to come from that."

Gradually, Wayne found she needed some method other than painting to be able to take her narrative explorations further. She "happened" upon lithography.

Less than a mile from where she lived in Hollywood was a lithography studio and workshop run by Lynton Kistler.

In her opening address to the print symposium, she described it thus: "Kistler suggested that I enrol in his litho class, but I just hung around casting the elegant grey-beige stones which gave off a faint aroma, like lemon juice. I per-

suaded him to let me take one home, left a \$5 deposit and bought some crayon and tusche from him."

"That evening, poking gently at the stone as if it were alive, I thought I heard it sing to me — like a distant oboe. My love life with lithography had begun."

Sometimes the stone loved what she drew; other times it turned sullen. She likens each encounter to a corrida: she the matador, the stone the bull — and sometimes vice versa!

She needed her new method for a special task: a series of drawings she wanted to do based on John Donne's poems. The litho stone enabled her to find her way.

"The idea of paradox really fits

June Wayne . . . optical devices control the eye path of the spectator

lithography," she says. "A litho stone is a natural material, and artists create synthetic events. The litho stone resists control, it resists computerisation. In that sense, it gives me a sense of the elemental, yet, in my efforts to dominate it, a sense of control."

"It is like working with another person, it is full of surprises, it will co-operate or it will come out all wrong. There is always a terrific struggle, and out of that comes something else."

It was perfect for her suite, the *Songs and Sonnets of John Donne*. "He is a mix of the rational and the sensual. He also uses galactic imagery. You will find a lot of Elizabethan poets use galactic imagery, but not the way John Donne did — he personalised it in a rather special way. He was also the one who introduced everyday speech into poetry, so you have this fantastic paradox of these marvellous images spoken as they would be in everyday language."

"I am always interested in things that have two very distant parameters, edges, and whether you can bring them together and what they mean to each other, how you might heighten them. I am not just interested in the tension between them. It is also what they have in common and how they might enrich each other."

Lithography became her chosen medium, although not her only one. She continues to paint, and she also weaves vast tapestries of woolen thread, finding "the scanning nature of the weaving very close to the scanning pixels of space probes".

But whatever the medium, no matter how close to the earth its origins, Wayne continues her pursuit of the paradoxical, endeavouring to turn frozen sections of time into continuous flux. The closer to the earth the medium, the wider the paradox. It speaks of the earth, yet it images the vast, textural wilderness of astrophysical space.

"Like my tapestries, my lithographs have texture. I call on the tactile memory of my viewer. Somehow, what you can touch, you can believe."

Through the tactile imagination and belief Wayne journeys across the last frontier into the wilderness of space, a paradox in itself.

The Herald Thursday Magazine

Art with timeless appeal

Top American lithographer June Wayne is in Australia. JASON ROMNEY reports

JUNE Wayne's first work was slapping labels on whiskey bottles and punching out gaskets on a machine that punched off fingers too — fortunately, hers were missed.

When she later formed the famous Tamarind Lithography Workshop in 1960 (funded by the Ford Foundation to explore and market new kinds of lithography and print media), one of its mottos was that the hand was more important than the machine, the artist more important than technology.

Yet a fascination with scientific developments and phenomena is a distinguishing feature of Wayne's lithographic work, paintings and tapestries. Born in Chicago in 1918, Wayne has pursued a range of specific political causes in America, but it is the aesthetic of the cosmos itself, rather than

the overtly political ingredients of much print-making, that she works to capture in her art.

"Artists are, in a way, the long-term journalists of an era. I think of myself as a kind of investigative reporter, except that my interest is in the future, so I poke around where the futurists do," she says.

"My interests happen not to be in the timely subjects, but rather with timeless subjects. Topical work, for example, responding to Reagan or Nixon, is promptly outdated and I want my work to

'I think of myself as a kind of investigative reporter, except that my interest is in the future, so I poke around where the futurists do'

speak, no matter what is going on around me... I think W.H. Auden said, not even *Guernica* stopped a single bullet."

As such, Wayne's art is an often exhilarating exploration of the magnetic fields, stellar winds and solar flares of astrophysical space which is, as she puts it, "the wilderness of the 21st century".

"I became interested in the genetic code when I met Watson

and Crick. I was interested in why people do what they do; that great crap shoot of the character and talent. That was important to me because of Tamarind where you could open a thousand doors for one person and it would have no meaning. And just open the slightest crack for another person and it would become a great opportunity.

"I tried to figure out why. Is it just socialisation? Or is it the inherent gift. So I began a whole series of work called *Burning Helix* dealing with the genetic code.

"That took me down into very small elements of anatomy. Then you start going the other way, and the discovery that you are made of exactly the same stuff that your coffee table is made of. That is quite a blow."

■ An exhibition of prints by June Wayne is on show at the Print Council of Australia Gallery, 172 Roden Street, West Melbourne, to May 5. Ms Wayne will speak there today from 2-3pm and tomorrow at the Victorian College of the Arts, Main Lecture Theatre, 234 St Kilda Rd, Melbourne, from 6-7 pm. For further information contact Diane Soumilas, 328-2140.



June Wayne — exploring 'the wilderness of the 21st century'.

JAMES GOODWIN

an update on
June 10/84
for your
information
JG

Wayne is currently recruited from Japan and Australia as a guest of the Australian Art Council of Australia. Please contact one of her

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JUNE WAYNE

1108 N. TAMARIND AVENUE, LOS ANGELES, CALIFORNIA 90038

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JUNE WAYNE: A Retrospective

It's about bloody time, her friends, colleagues and admirers say. Those whose familiarity with June Wayne is less keen will respond with questions, however rhetorical: She does other things besides prints? She's not only an abstractionist? She participated in the WPA? Doyenne (with apologies to Helen Lundeberg) of Los Angeles art, founder of the West Coast's oldest print studio (the Tamarind Lithography Workshop), feminist artist *avant le fait* and constant fighter for social justice (not least for artists), Wayne has been lauded for everything but her own artwork — which, this retrospective shows, is plenty worthy of acclaim. And not just for the lithographs. The survey goes back just about to World War II (although her career went back another decade), beginning with some fascinating, luminous late-Surrealist paintings populated by figures, part fauna, part flora, floating or aligning in ambiguous spaces. Wayne gets more abstract after that, exploring in particular the textural and chromatic possibilities of lithography (and, from the '50s onward, occasionally and very successfully translating her graphic intricacy to tapestry). You might consider it a more circumspect form of Abstract Expressionism; certainly, Wayne seems keyed in to the movements of the time, whether it's assemblage and Pop art in the early '60s, Op art and color-field (not to mention Light & Space) a few years later, autobiographical narrative in the Me Decade, neo-expressionism in the '80s, or whatever else comes along. But she is no mindless trend-sucker; with each turn in her approach, rather than simply imitating gimmicks, Wayne absorbs and reinterprets — and in a number of cases even anticipates — lessons in technique and manner from the dominant (and often sub-dominant) tendency. Indeed, in most cases her work remains hard to categorize — those surrealist canvases one exception, and another the late-'70s cycle of lithographs with which Wayne tells the story of her own mother. "The Dorothy Series," revealing (with personal documents reproduced in shimmering, almost psychedelic colors) the life of a single Jewish mom who made her living as a traveling saleswoman, is artistic feminism at its toughest, most poignant and most opulent. The paintings Wayne has been doing in the past decade or so, forceful, mesmerizing patterns rendered with acrylic on styrene affixed to panel, continue her preoccupation with texture and luster — and continue her demonstration that in such supposedly superficial elements reside great mysteries and delights. At the Los Angeles County Museum of Art; thru Feb. 15.

—Peter Frank



Dorothy and the IRS, 1975-79

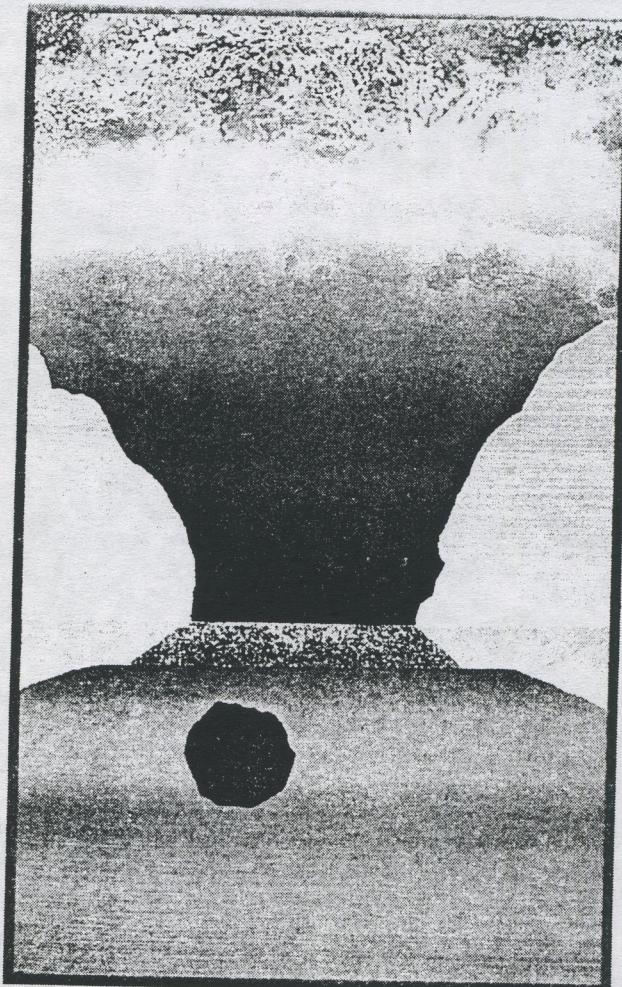
LA Weekly
Jan 15-21
p. 136 1999

June Wayne at LACMA

I hesitate to compare June Wayne to Leonardo da Vinci, but she may be as close as one can get in the late twentieth century to such a grandiose resemblance. I confess it is a sense of mischief that drives me, since Leonardo is *passé* in today's postmodern milieu. Yet, Wayne has a Renaissance mind: constantly exploring, experimenting in work based on a wide range of interests oblivious to trends and fashion, and exerting an incalculable influence on current printmaking practice, having virtually single-handedly created the art of lithography as a presence in the United States. The printmakers coming out of her Tamarind Lithography Workshop are by now legendary in their own right: Ken Tyler of Gemini, Jean Milant of Cirrus and Ed Hamilton of Hamilton Press, to name a few.

Yet her own work has perhaps been overlooked, in favor of the big splashy guys in the fifties and sixties, the bare bones guys of the Minimalist seventies, and the eighties postmodern parade of ironists and appropriationists. In fact, she actually took her own work off the market during the seventies, so as to avoid conflict of interest with the artists working in the Tamarind program. Thus it is indeed a pleasure at last to see four full rooms of the art of June Wayne, starting from the fifties and continuing to 1996.

Perhaps it is an art market liability to have such a wide-ranging mind; galleries like to market a cohesive style that investors can cash in on twenty years later. This retrospective moves through several media: from large paintings of bright biomorphic shapes and symbols done in the late forties, to the early lithographs of the sixties, to the more sophisticated technique-based lithographs and tapestries in the seventies, to the mixed-media pieces of the eighties and nineties. Her Leonardo-esque interests range across literature (John Donne) to the earth sciences, astronomy and genetics, as well as to the personal, especially as expressed in the *Dorothy Series*.



June Wayne, *Tenth Wave*, 1972, lithograph, 41-3/4" x 29-1/2", at the Los Angeles County Museum of Art.

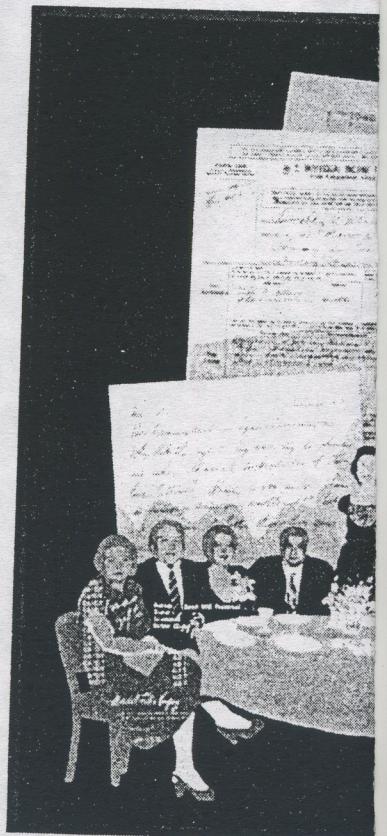
From a career perspective, it is difficult to build a definitive voice from so much variety, and yet, her early Surrealist inspired paintings seem bright and lively today, especially in comparison to the tired looking Rauschenberg combines and Oldenburg *Store* sculptures regularly trotted out across town at MOCA. Her devotion to the Tamarind Workshop illustrates her willingness to serve the medium as well as her own vision, and this dedication also seems to have served her own art. In several series, *Stellar Winds*, *Solar Flares* and *My Palomar*, cosmic forces are used as a unifying element for her virtuosic lithographic techniques. Someone who has attempted lithography themselves might have the fullest appreciation for

these technical displays; however, it is in the *Dorothy Series* where techniques are used in the service of a higher cause. A *tour de force* portfolio of twenty lithographs, Wayne tells the story of her immigrant mother's gritty independence in becoming a successful business woman, pacifist and socialist, and incorporates photolithography, text and exquisite translucent colors, each lithograph a stand alone artwork.

The biggest surprise, for me, in this retrospective, was her ability to keep moving—keep observing—keep experimenting, and in fact, I found the most recent work to be most provocative.

Working with styrene, acrylic and silver leaf on mahogany panel she has created abstract, highly tactile mosaic emanations of earth movements, striations and fault lines. The subject is revealed only by the titles, however—*Tremor*, *Northridge*, *Slip*—and they are simultaneously vigorous, edgy and flowing. These abstractions in black, white and silver also include lithographic collages, and all seem to tap into a reservoir of mystery, movement and mirage.

June Wayne
17-1/4", a



June Wayne
through Feb.
Angeles Co.
Wilshire Bl.

Art Week

While I don't know June Wayne personally, from her art, I get a sense of dedication rising above ego and as she enters her eighty-first year, we wish for more artists like her. Few have her endurance, vision and willingness to experiment independent of the proper "career move."

—Victoria Martin

Victoria Martin is a contributing editor to *Artweek*.

Dorothy and the IRS, 1975-79, lithograph, 21-1/2" x the Los Angeles County Museum of Art.



June Wayne: *A Retrospective* runs through February 15 at the Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles.

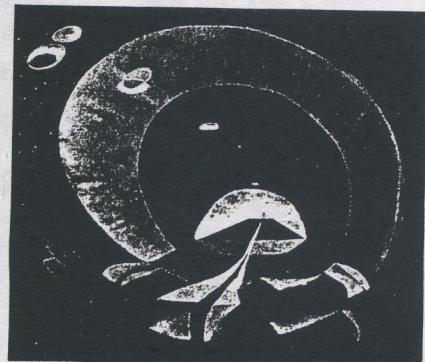
UMBRELLA, vol. 20, nos. 3/4 October 1997

June Wayne: A Retrospective, organized by Lucinda H. Gedeon (Purchase, NY, Neuberger Museum of Art, 1997, \$24.95 paper) is the story of a life in art, by a woman pioneer who changed the face of printmaking in the United States, while still creating paintings, tapestries and lithographs. This fifty-year retrospective was held at SUNY at Purchase and will travel to the Los Angeles County Museum of Art in October 1998.

With 100 illustrations, 75 in color, Arlene Raven weaves a tale of a multi-faceted artist whose readings in science and space become translated into luscious works of art, but the story is one of pain, struggle and challenges which are overcome by an indomitable spirit and spunk. Wayne's sense of humor is also manifest in many of the works, whereas her respect for John Donne is translated into her only exquisite *livre d'artiste*: *John Donne: Songs & Sonets*. The story continues with tapestries that stun the psyche and stimulate the imagination, portfolios of prints that explore space and solar winds with the exquisite complexity of a consummate visual artist. The investigations continue into a exploration of her mother's life, paintings done with silver leaf and acrylic, and collaborations with other printmakers. Checklist of the exhibition, illustrated chronology, and bibliography complete this stimulating catalog. Order from University of Washington Press.



June Wayne, *The Tunnel*, 1949, oil on canvas, 20" x 24".
Neuberger Museum of Art.



June Wayne
Whoopers, 1998
Lithograph, edition 50
39" x 29.5"
Published by the RCIPP

DAILY NEWS, 12/25/98
LA LIFE WEEKEND

take 5

What's happening

► art

June Wayne: Although her career has swallowed up six decades' worth of it — and counting — artist June Wayne never has troubled too much about time.

In the late 1940s and early '50s, for instance, when Abstract Expressionism set the pulse of the U.S. art scene, Wayne listened to the inner drumbeat of her own aesthetic concerns.

Fascinated by physics, optics, John Donne's poetry, and symbolic systems of representation, Wayne began creating prints and tapestries that were as striking for their eccentric fixations as they were for their beauty and scientific precision.

In 1959, with a major Ford Foundation grant, Wayne founded Tamarind Lithography Workshop in Los Angeles, launching the revival of an artistic medium that had been all but abandoned in the United States. By the 1970s, more than 200 printmaking workshops throughout the country had been established by Tamarind-trained master printers and their students.

That chapter alone of Wayne's legacy would justify the current, long overdue overview of her work at the Los Angeles County Museum of Art. Running through Feb. 15, "June Wayne: A Retrospective" offers a rare chance to grapple with the career of one of the most original and technically innovative of postwar American artists, in all its effusive contrariness. LACMA is at 5905 Wilshire Blvd., on Museum Row in Los Angeles. Call (323) 837-6000.

— Reed Johnson



JUNE WAYNE

time, space, and those universals that occupy them both

While the changes over time in June Wayne's choice of medium and subject matter are evident in her work, Wayne feels that her art has essentially not evolved over the span of her career. "The things that interested me in my earliest work still interest me. Lots of times I don't even realize it's the same interest. But then I find it is."

Wayne elaborates on this concept by comparing the history of her art with her philosophy of life. She explains that, as a child, certain things appealed to her. However, as she grew, many new opportunities were made available to her and soon she believed that she had outgrown the things that interested her as a child.

"Often, you don't think that you are the same person that you were much earlier in life," she reveals. However, at over 80 years old, she now realizes that with every new chance one takes or new subject one explores, you find that the opportunity will eventually lead you back to the main path your life began on as a child.

Wayne's art often reflects this concept. Many of her works involve using a piece that she created much earlier in life and layering it with recent ideas. Wayne elaborates that when she was creating these earlier works, she wasn't sure where they were going. They hadn't reached their time yet. Later, when combined with other ideas, the works achieved their intended purpose.

For instance, a piece created in 1996 features mice sketched much earlier in Wayne's career and put aside because she wasn't quite sure where she was going with them.

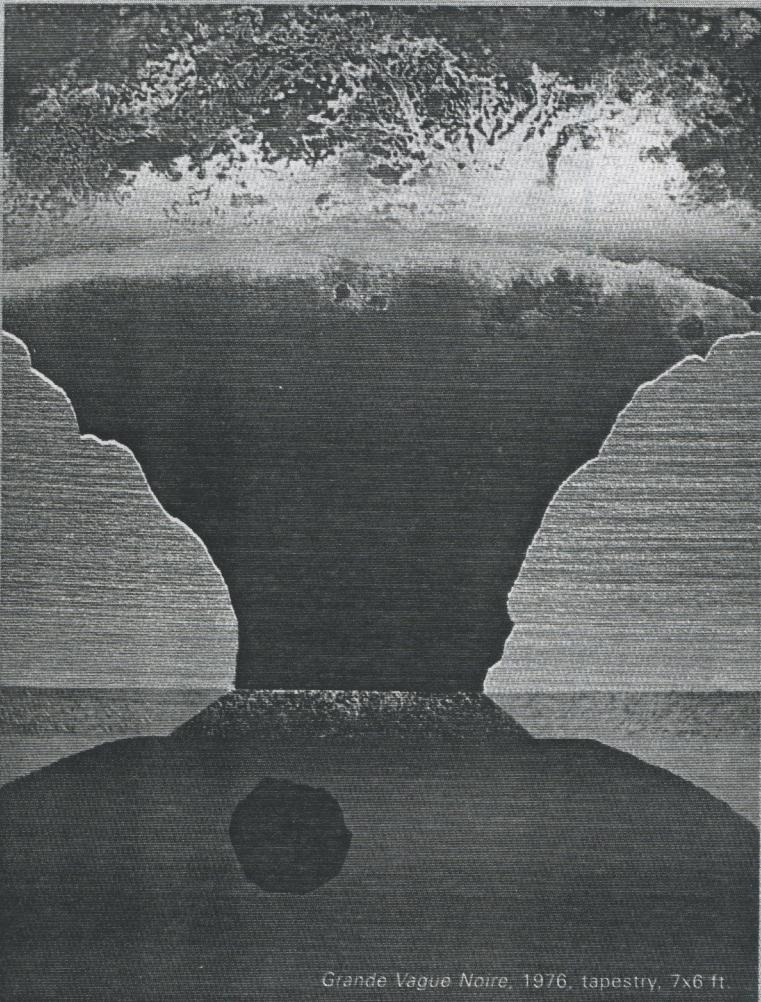
The mice were resur-

rected for two projects regarding the Genome project, *Knockout* and *Near Miss*.

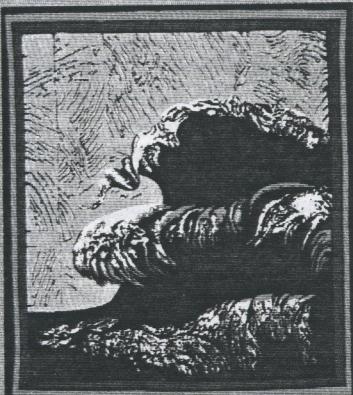
Wayne's art is driven by broad themes. *Knockout* and *Near Miss* highlight her fascination with the relationship between art, science and nature that can be seen throughout her career. Another example of this fascination can be seen in the *Solar Flares* series of the 1980s, which signify the temporary outbursts of solar gases for a small area of the sun's surface.

"I think my work has to do with time, space, and those universals that occupy them both," Wayne further expounds on her artistic philosophy. "An artist's interests don't have a time frame on them. Each artist has a kind of code that constitutes their language, their time. The code consists of any of a number of things - the language of the line, what kind of line, what color range and so on."

Wayne's later works focus on abstract shapes, textures, shading and reflection. "What



Grande Vague Noire, 1976, tapestry, 7x6 ft.



Tenth Wave, 1972, lithograph,
413/4 x 29 1/8

you're seeing has to do with the way in which energy moves through particles. And, of course, it also has to be interesting to the eye. I choose different kinds of modules, but it's the jostle of energy passing through the image, leading your eye, that is an underpinning for a lot of this later work."

"Very often in my work, you have a detail and a field. One might say the detail is a close-up. On the other hand, it could be that is what the field looks like if you were looking at it from very far away. The ambiguity of near and far, the ambiguity of time and timelessness. There is no time in forever. It doesn't exist because there is nothing to compare it to. But we live in time, so we

Wayne is known in the art world for saving lithography by founding the Tamarind Lithography Workshop in Los Angeles. In a lithograph celebrating the bicentennial of the invention of lithography by Alois Senefelder, she compares the revival of lithography with the revival of the almost extinct whooping crane. The commemorative piece, *Whoopers*, features a whooping crane surrounded by Tamarind trees on top of a lithostone embossed with the word Alois.

Wayne, a self-taught artist, is also known as a filmmaker, author, teacher and illustrator. She explains that her first artistic revelations came from reading the comics as a girl. She noticed that the pictures were made from a



My Self, 1985, lithograph, 7x9 in.

tend to think in a linear way. The job of the artist is to make something that survives the topicality of the moment."

Over the years, Wayne has seen many societal and political events repeat themselves. She explains the correlation between art and the ebb and flow of cultural influences. "All the scandals through which we have lived in my lifetime have been about the significance that has to do with timelessness. They tell us a lot about people, their failings, their brilliances. So an artist has to make something that survives the topicality that holds no matter when you see it. That doesn't mean that people will always understand it. But it does mean that, if they learn the language, they can sit there and read the work."

series of dots that formed colors-red and yellow overlapping would be orange. Many of the works in her first solo exhibit in 1935, *Watercolors by June Claire*, utilized this technique.

Since then, she has had more than seventy exhibitions of her work throughout the world, including a recent exhibit at Leslie Sacks Fine Art in Brentwood.

Wayne also currently has an exhibition at LACMA, which includes approximately 100 prints and paintings originally organized for her show at the Neuberger Museum of Art in Purchase, New York. The retrospective will run through February 15, 1999.

-Kelly Wettenge

Profile

Christian Science
Monitor - Dec 31 98

Arts&Leisure

ART

Printmaking pioneer does it her way

By Gloria Goodale

Arts and culture correspondent of The Christian Science Monitor

Despite a life that nearly spans this century, artist June Wayne is not nostalgic. This is not to say the past doesn't inform her art: One of her most important works, "The Dorothy Series," (1975-79), memorializes her mother's life.

What the lack of a backward longing really means for this diminutive modernist - widely credited with reviving the art of printmaking - is that she has a firm grasp on the issues that shake her world, from politics to science, in the late 1990s.

On a cool but bright morning in her studio on Tamarind Avenue in Hollywood, her home and workplace for decades, this Los Angeles-area legend is more interested in former White House intern Monica Lewinsky's role in history than her own.

"I see [women like Ms. Lewinsky] as pawns," she muses as she gives a tour of her large, neat workplace. "I've seen this sort of thing played out on a political front in the same way with artists," she continues, segueing into a discussion of the many ways in which she has contributed to what she calls the "ecology" of art in this country.

"I'm interested in what creates an environment in which the arts can grow," says the artist, feminist, and social activist about all her political forays, from testifying on behalf of the Work Projects Administration in 1939 to in recent years decrying the efforts of Sen. Jesse Helms (R) of North Carolina and others to dismantle the National Endowment for the Arts (NEA).

Though she supports government funding for the arts, Ms. Wayne is also a firm believer in the need for self-sufficiency as an artist, a credo to which her life is testimony. Growing up without a father and leaving home to become an artist in her teens, she has always been dedicated to finding her own path, personally and professionally. For instance, while she rejects gen-

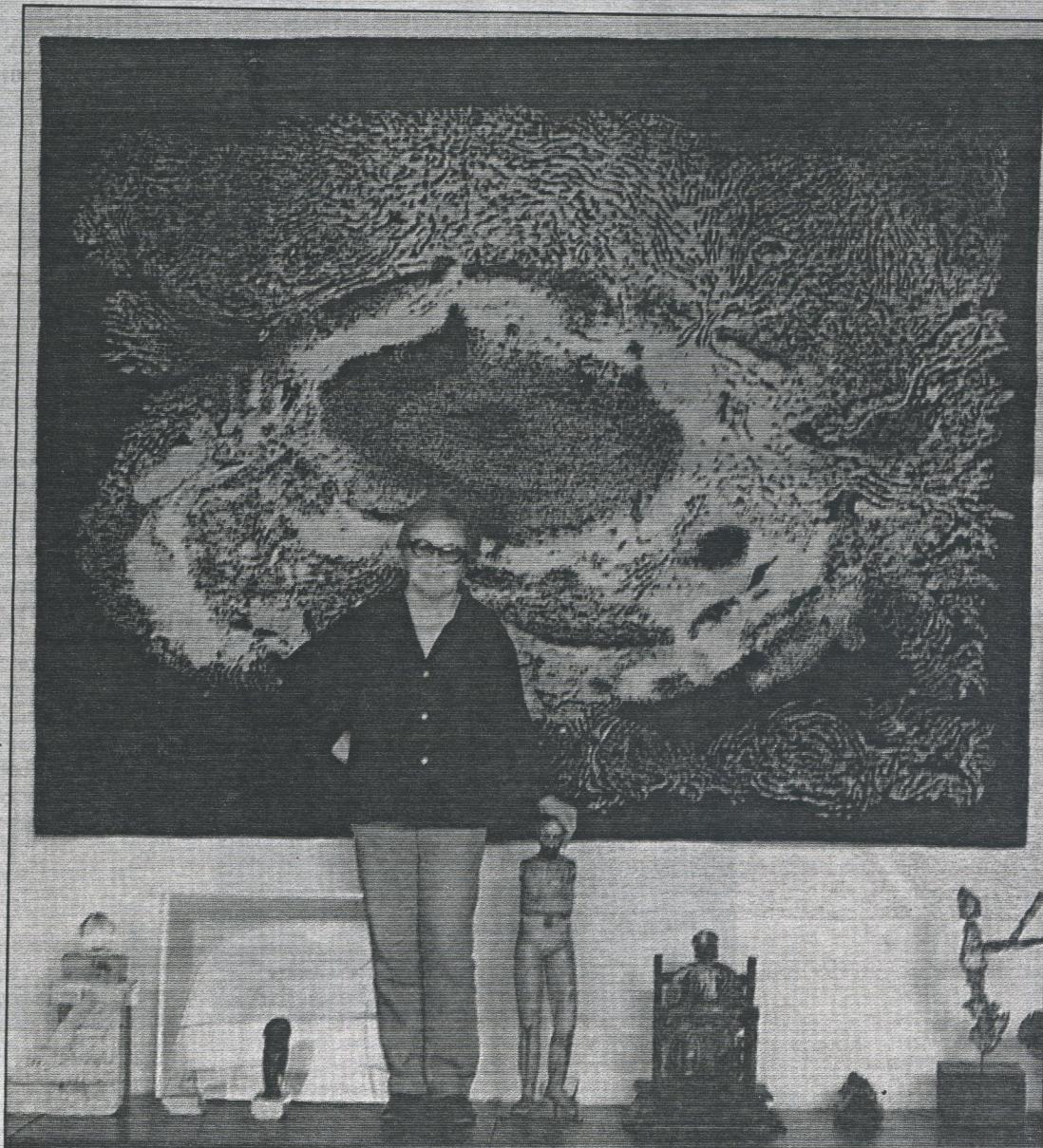
der politics, she has always supported women's right to equal job access and pay, even going so far as to sponsor workshops on the problems of women artists.

She maintains that these ideas need to be discussed beyond the artistic community in the general American culture. "The NEA is a symbol," she says, adding that without it, the larger principle of the importance of art in public life is lost.

While Wayne is genuine in 20th-century eclecticism that has become household word. Indeed, most renowned, the Tamarind Lithograph is a prominent printmaker in the backseat to her artist

"I'm interested in what creates an environment in which the arts can grow."

- Artist, feminist, and social activist June Wayne



A PORTRAIT OF THE ARTIST: June Wayne stands in front of a tapestry she made. The sculptures and folk objects are gifts from artist friends.

1998 Women Artists Book Review

JUNE WAYNE: A Retrospective

Foreword by Lucinda H. Gedeon

Text by Arlene Raven

Purchase, NY: Neuberger Museum of Art, 1997, 147 pp., illus.

page 19

By Claire Heimark

erally considered an important figure, it is her history of activism and kept her name from becoming a legend, the work for which she gained 1959 founding of the influential Tamarind Workshop, which trained many artists, caused her to give her own art a new activism for more than a decade.

Los Angeles County Museum of Art curator Victor Carlson calls Wayne "someone who for half a century has been a leading modernist in this part of the country." His museum is hosting a current exhibition, "June Wayne: A Retrospective," that features more than 100 of Wayne's paintings, collages, tapestries, and prints. The show reveals the breadth of her work and reinforces her place among influential 20th-century artists.

"June Wayne made it possible for a whole succeeding generation of artists to have access to the materials and the knowledge of how to make a print," Mr. Carlson adds.

For many, a print means a reproduction of a painting for sale at a museum bookstore. But an artistic print is an original, produced by one of several processes, such as woodcut, silkscreen, or lithography.

"A print offers an experience not available from a painting," she says as she shows a visitor the custom furniture in her studio, designed to bring serious print collecting into everyday life. As she pulls out one of the long, sleek drawers, bursting with pages of prints, she notes, "A painting is like a symphony, while a print is more akin to a chamber orchestra or a sonata.

"The experience is a deeply emotional one," she says, leaning over the image of a whooping crane landing in a glade of tamarind trees. Her interest in the birds, once nearly extinct, is environmental, she says. The tamarind trees represent a reference to her own studio on a street with that name.

"You have to learn to 'read' a print, just like a good book," she says.

June Wayne has always been a staunchly independent thinker who puts thought into action. She already holds an esteemed place in art history as founder of the Tamarind Workshop for lithography. This catalog provides an opportunity to focus on her art. It includes reproductions of prints, paintings, and tapestries created between 1948 and 1996, and was designed to accompany a retrospective of 119 works exhibited at the Neuberger Museum of Art in Purchase, NY, in 1997.

The exhibit was organized by Lucinda H. Gedeon, the Museum Director, who orients the reader in her forward to June Wayne's multifaceted career as the artist approached her 80th birthday and lithography its 200th anniversary.

June Wayne is an artist deeply involved with the cultural dialogue of her time. This stems from her belief that "the art of anything is the art of everything . . . underneath the relationships are astonishing." She has explored new discoveries in science because "they alter how artists see the world." For similar reasons she has been active in protesting political censorship, be it the '30s or the '80s. At a 1990 UCLA graduation address she referred to the arts as the rainforests of society, combining social and ecological metaphors to once again call attention to what needed preserving. It was her long-range perspective that led to her collaboration with the Ford Foundation, initiating the Tamarind Workshop in 1960. At the time, she viewed lithography as threatened by extinction, like the whooping crane. Her reflections on "Broken Stones and Whooping Cranes: Thoughts of a Willful Artist" are recorded in the Tamarind papers. Her efforts did indeed rejuvenate lithography in this country. These same concerns inform the images of her art.

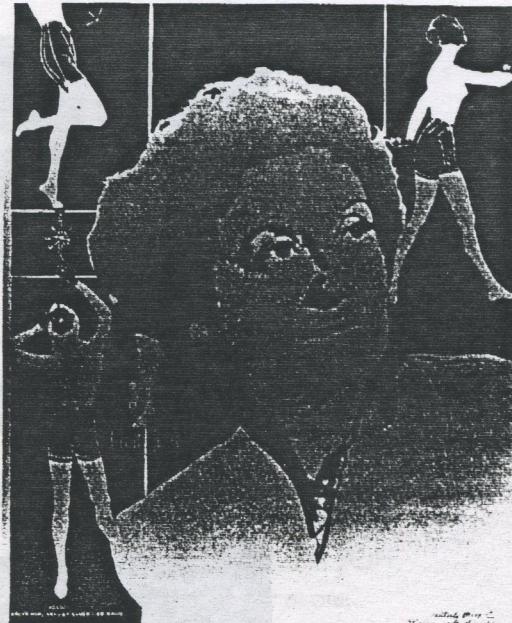
The catalog has 134 reproductions (58 in color), grouped according to subject and period. Each section is introduced by quotes from Wayne, printed in white on black. These give a wonderful sense of her vital, independent spirit. The text then shifts to black on white for the essay by Arlene Raven, which collates and discusses Wayne's personal history, her public and political endeavors, and her art. This is followed by a brief chronology of significant events, with photo inserts; an extensive bibliography; and a checklist for the exhibition giving size, dates, and media.

There is a coherence in June Wayne's attitude to life and art. She is as tough-minded in confronting the conventional beliefs of her time as Emily Dickinson was in the 19th century. In the Djuna Set of 1984-87 (the title spoofs the Mandelbrot Set) she has painted images of astrophysical space. This was the

June Wayne continued from previous page

with cancer. Wayne has shown the lovers of Donne's poems in their striving, rest, communion, and demise.

Wayne's first Tamarind-made lithograph, *Dorothy, the Last Day*, was made in 1960. In this same year of her mother's death, she divorced her first husband, George Wayne, she was awarded the Ford Foundation Grant to found the Tamarind Workshop, and she removed her work from the market to avoid a conflict of interest. There were to be three more grants of increasing scope from the Ford Foundation up to 1970, when the workshop was transferred to the Tamarind Institute under the auspices of the University of New Mexico. During that time she not only revitalized hand lithography by training craftspeople, but she also transformed the social ecology of the print world — educating the market through dealers, writers, and collectors. Wayne remarried in 1964, to Arthur Henry Plone. It was years later that June Wayne resumed *The Dorothy Series*, 1975-79, which memorialized her mother's life as a worker, mother, daughter, wife, and twentieth-century citizen.



June Wayne, 25 Years With the Firm, "Dorothy Series," ca. 1975-78

frontier for her, as the American West was for Albert Bierstadt. Wayne bypasses romanticism and old dualisms for a more pragmatic vision. For her, human beings and doorknobs come down to the same atomic matter. She has been a lifelong atheist, confronting the moral dilemmas of our situation in an indifferent universe.

Arlene Raven comments: "for Wayne, the deepest knowledge of the universe reaches underneath the humanistic convention which animates social conduct to an understanding of matter and pattern beyond human endeavor and human nature." This is evident in the DNA series that Wayne did in the 1970s. She has also used images of natural forces such as tidal waves to register periods of general upheaval. In many ways, Wayne has always been a conceptual artist, but her work has increasingly focused on the material bits of sense data to convey her insights.

In an early set of lithographs June Wayne was trying to visualize John Donne's balance of passion and scientific truth. The set, titled *John Donne Songs & Sonnets*, was printed by Marcel Durassier in Paris in 1958. It is of note that these were completed just after a search to locate her father, Albert Lavine, to gain information for her passport and to learn more of his relationship with her mother, Dorothy, who was then ill

continued next page

1998

WOMEN ARTISTS NEWS BOOK REVIEW

19

It is not easy to account for the courage of June Wayne or her ability to set her own course in life. She was raised by her mother and grandmother, and she cared for them, in turn, in later life. She left high school at age fifteen to go to work on a production line. She married, raised a daughter and persisted in making art. Over time she became a force changing the world about her. Wayne's remarkable achievements have been recognized by numerous awards and grants, including four honorary Doctor of Fine Art degrees. Now we can see the evolution of her very individual vision through her art, as it is displayed in this catalog. ■

spring/summer
1998
volume 6 number 1



08

June Wayne
Whoopers, 1998
Lithograph, edition 50
39" x 29.5"
Published by the RCIPP

Cover Story: June Wayne's *Whoopers*

by Judith K. Brodsky

The Rutgers Center for Innovative Print and Paper invited June Wayne to make a print in 1998 in celebration of the 200th anniversary of the invention of lithography. The print is called "Whoopers" and the imagery is quite complex. As her central element, Wayne drew a whooping crane swooping down on a lithography stone. The whooping crane was almost extinct when efforts were made to re-establish the population and today, as a result of those efforts, there is a sizeable population of whooping cranes. Similarly, litho printers were almost extinct when June Wayne

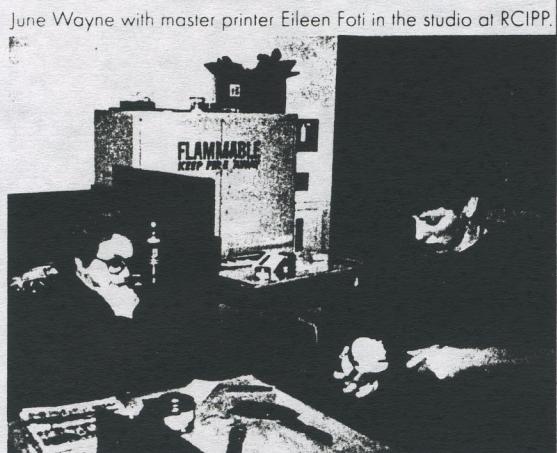
The **journal**
of the Mid America Print Council

started Tamarind Lithography Workshop in Los Angeles almost thirty years ago and, as with the whooping cranes, today there is a sizeable population of litho printers. In addition to the whooping crane, Wayne makes reference to Tamarind Lithography Workshop through the drawing of tamarind trees that appears on the stone. She also honors the memory of Senefelder – the inventor of lithography – through the inscription "Alois," Senefelder's first name, which appears on the side of the stone.

June Wayne was in residence for two weeks and worked daily with master printer Eileen Foti. She drew directly on ball-grained aluminum plates and also on sheets of mylar. Wayne used the mylars to create textural effects with sand and airbrush. The aluminum plates were then made light sensitive and exposed through the mylars, thus transferring the textures onto the plates. Wayne and Foti used five plates to print seven colors. One plate has three different color areas on it requiring split rolling. The print is 39" x 29 1/2" and has been printed in an edition of fifty.

While in residence, Wayne met and talked with many students, in the process fulfilling an important aspect of the RCIPP mission: the interaction of professional artists with Rutgers students in BFA, BA and MFA programs.

Judith K. Brodsky is director of Rutgers Center for Innovative Print and Paper in New Brunswick, New Jersey. She is a professor in the Department of Visual Art, Mason Gross School of the Arts, Rutgers University.



The Rutgers Center for Innovative Print and Paper was founded by Judith K. Brodsky in 1986 to provide the opportunity for artists to create new work in printmaking and papermaking within an instructional setting. During the last twelve years, over 200 artists have been in residence at the RCIPP. The RCIPP focuses on artists who are contributing new narratives to the American cultural mainstream. American artists who have been in residence include Leon Golub, Faith Ringgold, Sam Snyder, Dotty Attie, Luis Cruz Azaceta, Margo Humphrey, Miriam Schapiro, May Stevens, Amalia Mesa Bains, Yolanda Lopez, and Willie Birch. The RCIPP also invites artists from countries that are undergoing social, political, and cultural change such as the countries of Eastern Europe, Africa, and Latin America. Artists from Hungary, Slovenia, Slovakia, South Africa, Mexico, and Peru have made prints and paper projects at the RCIPP. Prints created at the RCIPP have entered collections worldwide – for instance, the Museum of Modern Art, Metropolitan Museum, and Whitney Museum of American Art in New York; the Victoria and Albert in London; the Bibliotheque Nationale in Paris; and as far away as the Australian National Gallery in Canberra. In addition, the RCIPP has established a papermill in Ecuador through an economic development agency and has an ongoing relationship with Artists Proof Studio in South Africa. Grants from the National Endowment for the Arts, the Jersey State Council of the Arts, the Mid Atlantic Arts Foundation, the United States Information Agency, and the Mid America Arts Alliance have helped fund projects. Judith K. Brodsky continues as director with Lynne Allen as associate director, Eileen M. Foti as master printer and manager of the print studio, and Gail Deery as papermaker and manager of the paper studio. Brodsky and Allen are professors in the Department of Visual Art, Mason Gross School of the Arts, and Foti and Deery also teach as well as collaborate with artists.



County of Los Angeles

COMMENDATION

June 21 Wayne

ARTIST
30 YEARS OF OUTSTANDING SERVICE

*In recognition of dedicated service
to the affairs of the community and for the civic pride
demonstrated by numerous contributions for the benefit of
all the citizens of Los Angeles County*

NOVEMBER 19, 1998

Yvonne B. Burke
YVONNE BRATHWAITE BURKE
Chair of the Board
Supervisor, Second District

City of Los Angeles State of California

RESOLUTION

June Wayne

WHEREAS, June Wayne is an awesome, multifaceted and triumphant talent, whose work in five media (painting, collage, prints, drawings and lithography) is being presented in a remarkable survey of the past 50 years entitled "June Wayne: A Retrospective" — opening at the Los Angeles County Museum of Art in November, 1998; and

WHEREAS, June Wayne is a spirited and principled dynamo who has championed and transformed the craft of lithography while dramatically influencing all print media and indeed, arts of all variety. Her extraordinary creativity and technical accomplishments as an artist have been earth-shaking, but she has also stood forth as a devoted and effective advocate, teacher, activist and leader for causes of urgent importance to all artists and all people — such as the precious cause of freedom of expression. June Wayne's heroism has been imprinted upon this century; and

WHEREAS, June Wayne has been making art since her childhood in Chicago, where she was born in 1918. Self taught and owing no allegiance to any art style, she had her first solo exhibition of drawings and watercolors at 17; the result was an invitation from the Mexican Department of Public Education to come to Mexico to paint and show. She would eventually have a critically acclaimed exhibition at the Palacio de Bellas Artes in Mexico City, featuring her work in that land; and

WHEREAS, on her return to the United States, June Wayne supported her art by working in the galleries of Marshall Field and Company. Then she became a WPA easel project artist in Chicago, part of a circle of artists, writers and performers who later became world famous. It was in this context that she first witnessed Congressional attacks on the arts. By the time she was 21, she had testified before a Congressional Committee in Washington on the importance of the WPA art programs. She has been an outspoken defender of the arts ever since; and

of ornaments and jewelry for the garment industry. But with the entry of the USA into the Second World War, the jewelry industry converted to war production and Wayne went west to Los Angeles where, in 1943, she became certified in the craft of production illustration. She also took up radio writing, and became a staff writer for WGN in Chicago; and

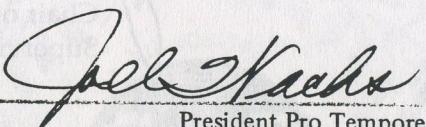
WHEREAS, when the war ended, June Wayne returned to Los Angeles where she continued to paint. Her art now incorporated concepts that stemmed from both production illustration and radio writing: the first for its optical rules, the second for its sequential imagery. By the late forties, she had developed a unique style that has been described as a parallel to film noir. Some of these works were lithographs as well as paintings, and were made with Lynton Kistler. During this decade she began winning prizes and achieved a national presence; and

WHEREAS, in 1957 June Wayne went to Paris to do lithography with Marcel Durassier. A year later, she created the Songs and Sonnets of John Donne, an artist's book that entered great collections in the USA and abroad – including the prestigious Spencer Collection at the New York Public Library, in which she was the first woman to be included. This book attracted the interest of W. MacNeil Lowry of the Ford Foundation and made possible the funding of what became Tamarind Lithography Workshop, a project she designed at Lowry's insistence. June Wayne profoundly influenced the resurgence of lithography by way of Tamarind, bringing artists from all over the world to Los Angeles, most of them for their first encounter with lithography; and

WHEREAS, June Wayne has been honored with many prizes, Doctorates and Life Achievement Awards (she was also nominated for an Academy Award for her documentary, Four Stones for Kanemitsu). A CBP/Annenberg documentary video called The World of Art: June Wayne was made for PBS. In January of 1998, she was commissioned by the Innovative Printmaking Center at Rutgers to do a Bicentennial lithograph to celebrate the invention of lithography by Alois Senefelder in 1798, and prints by June Wayne will figure in many exhibitions in this country and abroad during the Bicentennial. She has been an important author, and a book of 30 years of her writings will be published by Midmarch Press in 1999. And, of course, the splendid traveling exhibition, "June Wayne, A Retrospective," which was originated by the Neuberger Museum of Art (with text by Arlene Raven in the accompanying catalogue) is opening at the Los Angeles County Museum of Art. Countless Angelenos will be thrilled, illuminated and moved by her exhilarating and passionate genius, skillful determination and utmost humanity:

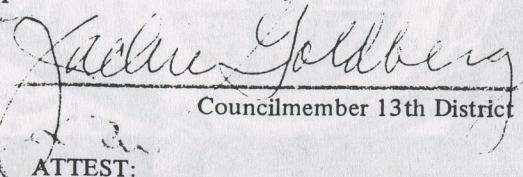
NOW, THEREFORE, BE IT RESOLVED that the Los Angeles City Council thanks JUNE WAYNE, whose inspiring life in the arts has opened eyes, minds and hearts about the delights of art and the sanctity of freedom of expression. Furthermore, the Los Angeles City Council salutes June Wayne on the exciting occasion of the opening of the Los Angeles County Museum of Art's "June Wayne: A Retrospective" exhibition, by declaring Tuesday, November 17, 1998 to be "JUNE WAYNE DAY" in the City of Los Angeles. June Wayne is a magnificent artist with a magnificent conscience, fighting spirit and spunky, indefatigable commitment to freedom of expression. Through her steadfast ways, caring deeds and beautiful creations, June Wayne has made the City of Los Angeles a better place in which to live.

RESOLUTION BY



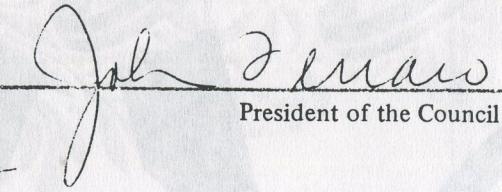
John V. Vaca
President Pro Tempore
Councilmember 2nd District

SECONDED BY



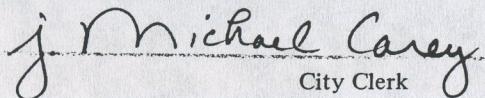
Jackie Goldberg
Councilmember 13th District

I HEREBY CERTIFY that the foregoing resolution was adopted by the Council of the City of Los Angeles at its meeting held November 17, 1998.



John J. Deasy
President of the Council

ATTEST:



Michael J. Carey
City Clerk



ART REVIEW

Woman of Many Themes and Styles

By GRACE GLUECK

Nearing 80, June Wayne is still pursuing the highly productive career that began when she dropped out of high school at the age of 15. Her most renowned achievement was founding, in 1960, the Tamarind Lithography Workshop — now the Tamarind Institute of the University of New Mexico — credited with reviving fine art lithography in this country. But she's also a painter, printmaker, creator of tapestries and jungle fighter for the arts.

Unattuned to "mainstream" trends like Abstract Expressionism, Pop, Minimalism and other manifestations, Ms. Wayne went her own way, which is not to say that her work has been uninfluenced by these movements. But her themes are drawn from science, literature, personal experience and social issues. And her jumbo retrospective at the Neuberger Museum in Purchase, N.Y., in Westchester County, has a long reach, going back to 1948. Observing light effects in a tunnel, she was prompted to base some works on optical principles, as in the striking painting "The

Tunnel" of 1949. The show ends in 1996 with visual meditations, no less, on the atom bomb and the problems posed by genetic engineering. In between, she plunged into a wide range of projects, mediums, styles and subject matter, with uneven results, to be sure. The work dealing with social themes, for one example, is often glib and clichéd, when it is not fuzzy and unfocused. For another, the mid-1980's series of dense, heavily textured fields in gold, silver, black and other colors, titled "Cognitos" and the "Djuna Set," seem decorative. While meant to be cosmic, they suggest rather shallow Minimalist ideas of the 1970's. Does the overall interest of Ms. Wayne's work justify the extensive exposure made possible by the Neuberger's grand spaces? Hmm.

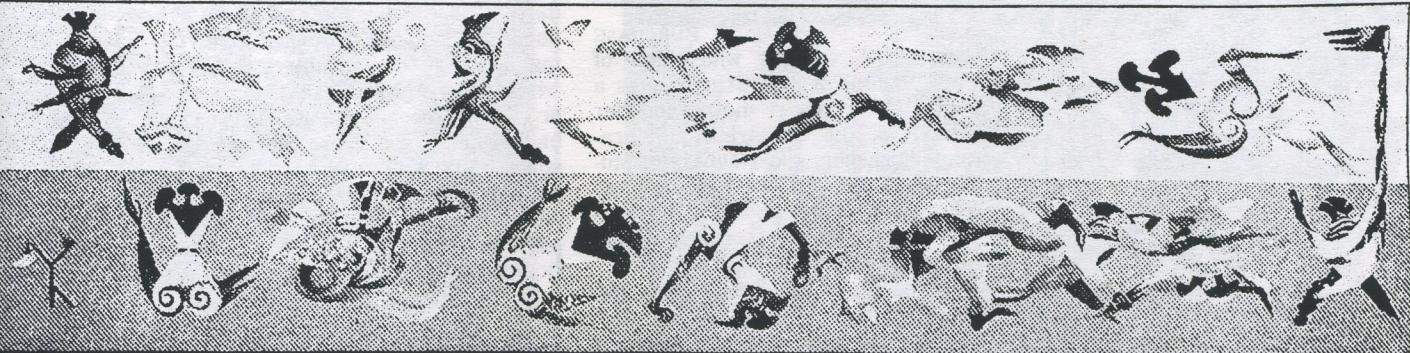
But no one can accuse her of timidity about trying new approaches. A Surrealist influence pervades the early part of this show, most effectively seen in two rather sprightly complementary paintings, "The Chase" (1949) and "The Elements" (1951). Each has a long horizontal format, divided into horizontal bands of color; each band sports a row of strange morphs arranged at intervals like

musical notes. Another, "The Hero" (1949), whose imagery refers to Kafka's writings, again depicts a morph, in gold on a shiny black ground, who, carrying a banner, soars and stumbles his way by a series of watery ramps from the top of the picture to a precarious position at the bottom.

Skip to the 1970's, when Ms. Wayne did some of her best work in the form of large-scale tapestries. They are mostly based on the theme of big waves, a familiar motif in Japanese prints. Hers were inspired, she says, by the tossings and heavings of Lake Michigan, witnessed during her childhood in Chicago. The few visual artists making tapestries today usually translate their work from other mediums. But Ms. Wayne, who considers these fabric hangings a breed of graphic art, worked directly, doing a full-scale cartoon for each piece and closely supervising its production at one of three French ateliers.

The results are particularly impressive in "Grande Vague Noire" (1976), a three-tiered monster in blue, black and white rearing on a ground of buff-pink, and "Lame de Choc (Shock Wave)" (1972), a sprawling dragon of wave in black and white

- Friday May 16, 1997



Neuberger Museum of Art

Reflections of a Surrealist influence: "The Chase," a 1949 painting by June Wayne, is among the earlier works included in a large retrospective of her work at the Neuberger Museum of Art in Purchase, N.Y.

whose amorphous shape is backed by geometric bands of color.

Oddly, or maybe not so oddly, the wave theme recurs in an arresting group of multi-color lithographs of the 1980's devoted to celestial phenomena. On view at the Neuberger, and at the New York Academy of Sciences, these small works make up three lithographic suites: "Stellar Winds" from 1979, "Solar Flares" from 1981 and "My Palomar" from 1984.

In "Debrisstream," from the "Stellar Winds" series, a sort of oceanic drift of black lines and white spume moves across a brilliantly aqua-blue ground, a graceful fusion of image and color. "Solar Refraction," from the "Solar Flares" series, presents "waves" in a warm range of oranges and reds, rising against a rainbow

background from what appears to be a dense solar disk. In each work of the "My Palomar" series, there hovers a roving square, inflecting a distant, spacey field. One of the most elegant, "Earthscan," presents part of a yellowish-green square poised at the edge of a vast cosmos inflected by a trail of green spume. In these works Ms. Wayne demonstrates her command of a tricky medium.

The most personal part of the Neuberger show is a witty but affecting tribute to the artist's mother, called "The Dorothy Series," from 1975-1979. In 20 lithographs (accompanied by a video with Ms. Wayne's narration) that include photos and other memorabilia, it tells the bittersweet story of a Russian immigrant girl (Ms. Wayne's mother) who grew up

in Chicago, had two bad marriages, was a social activist and enjoyed a long career as a successful corset saleswoman for the Paris Garter Company. My favorite image is a full-length figure of Dorothy surrounded by garter attachments as large as she is. On a scale of 1 to 10 for the whole show, I'd give "The Dorothy Series" a 9 for its unpretentious lightness and charm.

"June Wayne: A Retrospective" remains at the Neuberger Museum of Art at Purchase, N.Y., through June 22. "June Wayne and the Cosmos: 'Stellar Winds,' 'My Palomar' and 'Solar Flares'" remains at the New York Academy of Sciences, 2 East 63d Street, Manhattan, through June 22.

ART

A Printmaker's Show WI

By VIVIEN RAYNOR

PURCHASE FOR viewers who think of June Wayne primarily as a printmaker and the founder of the Tamarind Lithography Workshop, the Neuberger Museum of Art at Purchase College here has a surprise: a 48-year retrospective by the artist, which is one-third paintings and tapestries.

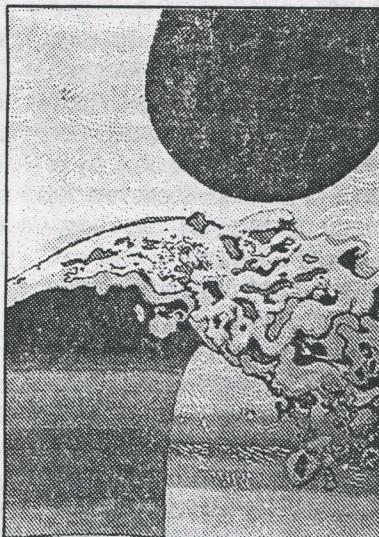
Though refreshingly concise, the show's title, "A Retrospective," would have been more to the point if it had been expanded to include "Thoughts of a Willful Artist." This was the subtitle of a presentation made by Ms. Wayne at a 1989 print symposium in Melbourne, Australia, and, if it had been appended to this show it would have warned observ-

The catalogue includes a reproduction of a Social Realist canvas, dated 1936, but the show opens on a Surrealist note with images involving demons (or extraterrestrials), which dance in frieze-like formations or stand frozen against patterned backgrounds or else are deployed in space, along with mysterious faceted objects. Some arouse associations with the fantasies of Arthur Rackham; while others verge on science fiction, but all are stylized and not a little mysterious. The most remarkable, however, consists of a black field on which the opening to a tunnel is represented by a green circle, which encloses a road with two yellow stripes heading toward a crescent shape in pale gray. A scene without figures is set off by a frame painted yellow at the top, gray at the bottom and lavender on either side.

Always an undercurrent, the inference of Surrealism surfaces again in early 1970's works, like the cover lithographs "Visa" and "Time Visa." The image in both cases is a giant thumb print rendered three-dimensionally in neutral-colored space. But the second version is pocked with small holes admitting white light. Ms. Raven observes that the artist is "moved by the hedonistic and moralizing sentiment of Bierstadt's lofty landscapes" and that she regards Leonardo "as a model of Modernism." The writer, a critic and historian, also mentions James Ensor as the inspiration for the recent lithograph of two skeletons reclining beside a pair of raggedy palm trees — all of them rendered in a near-fluorescent white on an inky background.

But of Surrealism, Ms. Raven says nothing, nor does she comment on the late canvases, which, packed edge to edge with chips of styrene, painted black or silver, seem like throwbacks to Abstract Expressionism. Similarly, the kinship between the seismic waves depicted in lithographs as well as some magnificent tapestries and those portrayed in Japanese color wood-block prints goes unmarked.

Inadvertent or not, such omissions suggest that Ms. Raven sees the artist as having emerged fully formed from the brow of Jupiter or, rather, Athena. And in a sense, she has. Though active in the Artists Union and similar organizations, Ms. Wayne seems not to have allied herself with any art group. Born into a generation responsible for many an



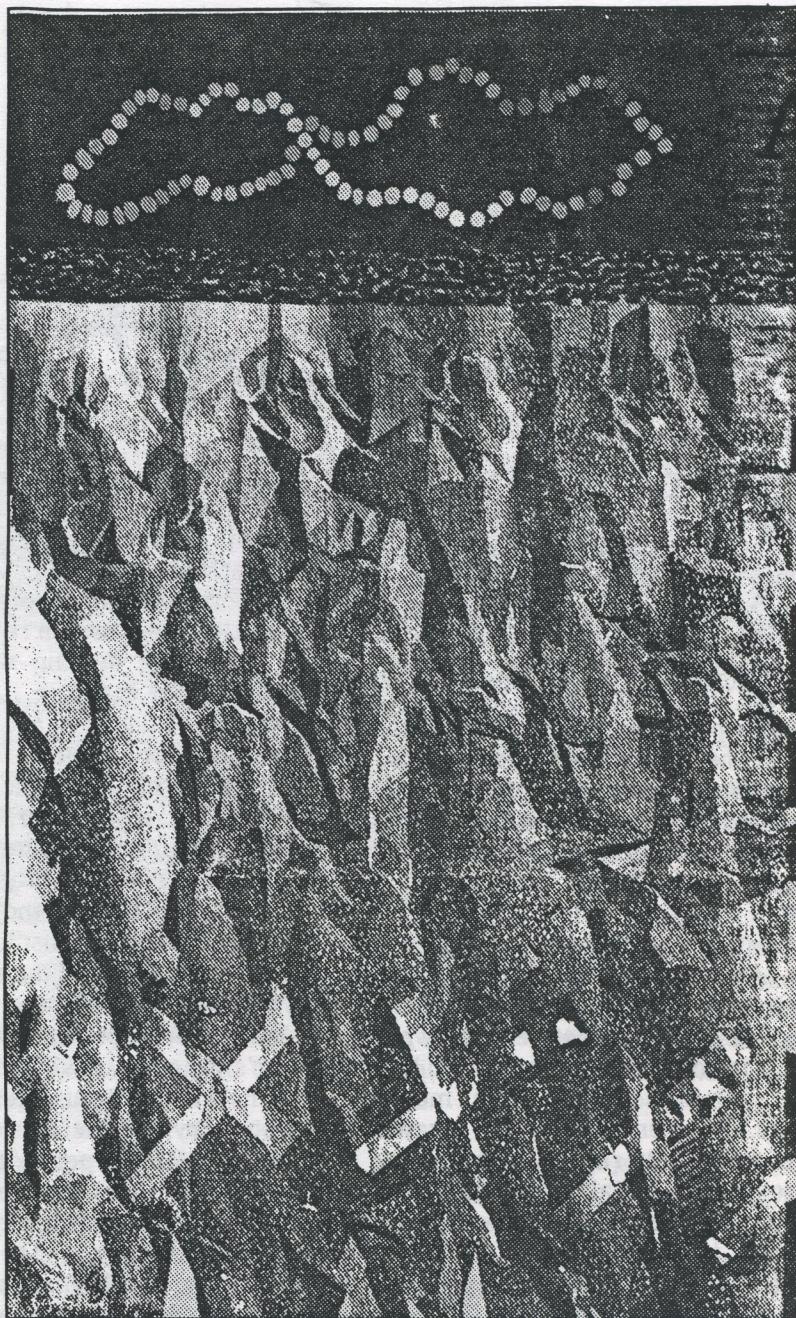
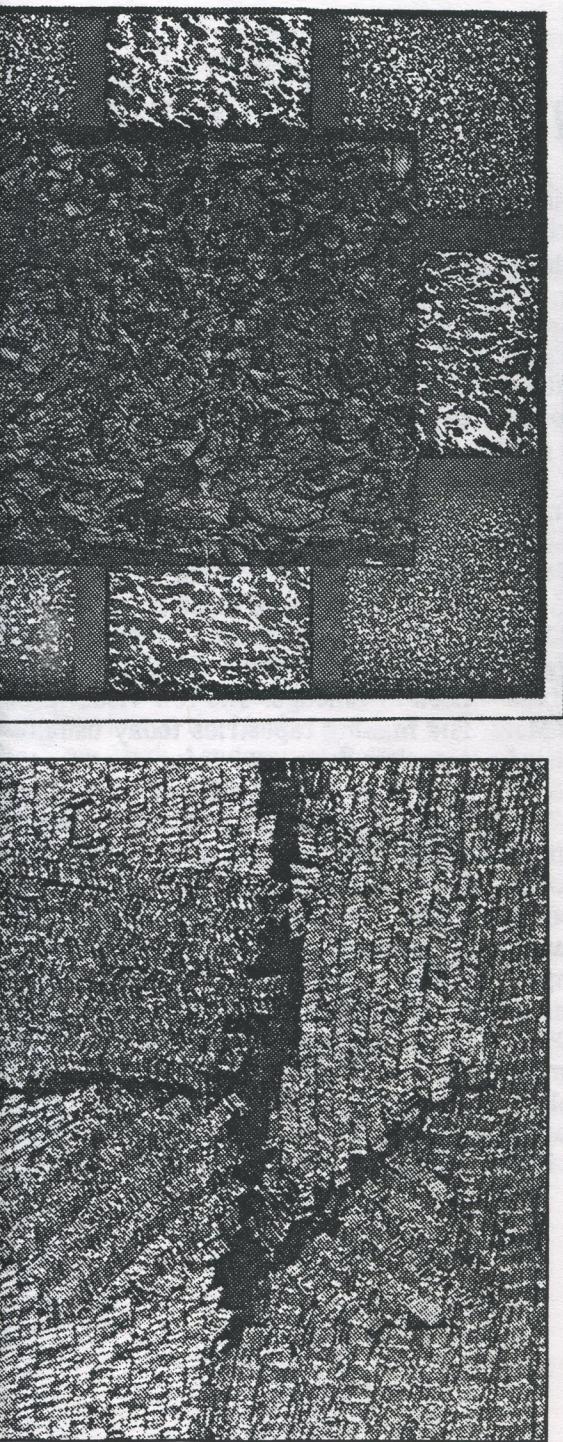
"Grande Vague (Bleue)"
(1976) by June Wayne.

ers that the artist is as complex as her background.

This began in Chicago, where she was born in 1918 to Russian immigrants and grew up with a working mother in a household from which, the artist has said, "men vanished." It was followed by an early start in the labor force and a stint in the Works Progress Administration's Easel Project. This was the stuff of her youth and, as recorded in the essay by Arlene Raven, it left her with a social conscience, not to mention an awareness of a woman's traditional lot.

esthetic upset, Expressionism, steered clear of evidence suggested truant from sheer boredom he continued to rebel — lions. Indeed, she Marcel Ducham

With Tapestries



"Verdict," tapestry (1973), above, "Distant Black Action," acrylic, collage, wood (1989), top left, and "Northridge," acrylic on styrene on mohogany panel (1994), all by June Wayne at the Neuberger Museum of Art at Purchase College.

But it takes time to realize this because the show is large (119 works) and exceedingly handsome. From pristine lithographs to exquisitely wrought tapestries, there is nothing that is not well made in it. Exceptional images include prints of the artist's mother seated in profile, head bowed — one monochrome; the other in muted colors, and the tapestry "Verdict." The subject of this is a brownish mass like a cubistic rock face, which is garnished with red and yellow dots and yellow crosses and is surmounted by a strain of pink and lavender beads laid on a black ground.

An exhibition that sums up a renowned but little-known figure, "A Retrospective" continues through June 22. The information number is 251-6103. ■

including Abstract Expressionism, she herself has abstained from art in favor of chess: "That," she says, "is a pure avant-garde mindset."

While her position on the sidelines of late Modernism has not prevented her from making use of its techniques, the artist has most of the time drawn inspiration directly from science, world events, nature and her

own life. On the other hand, her mode of expression seems as often as not to have been dictated by the content of her images. For example, the styrene chip canvases are metaphors for earthquakes before they are exercises in automatism. Whoever billed Ms. Wayne as willful had the right idea.

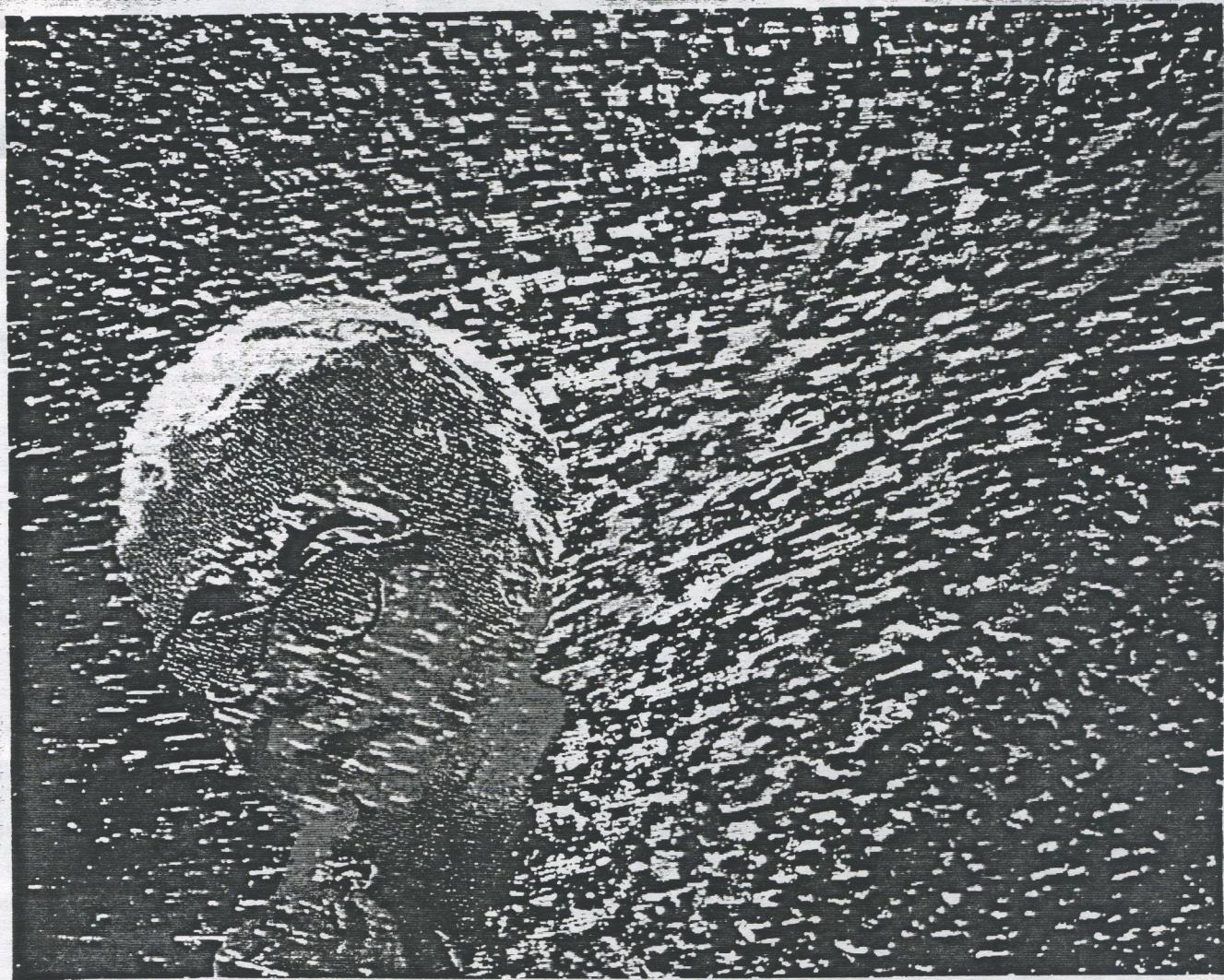
BOOKS: Los Angeles roomies pen humorous collection of dating no-no's

PAGE 5

L.A. LIFE

DAILY NEWS • WEDNESDAY • NOVEMBER 18, 1998

WELCOME TO WAYNE'S WORLD



"My Self" (1985), lithograph by June Wayne

Artist's half-century of vision comes into focus at LACMA

PAGE 8



Wayne's lifelong interest in scientific phenomena and natural forms can be seen in her 1972 lithograph "Tenth Wave."

By Reed Johnson
Daily News Staff Writer

From the outside, there's nothing remarkable about June Wayne's studio-home.

Situated in an aging commercial residential neighborhood off Santa Monica Boulevard, a few blocks from Hollywood Memorial Park Cemetery, the monolithic structure melts into the surrounding anonymity of nondescript houses and a generic strip mall.

"That's done with malice aforethought," Wayne says, only half-jokingly, of her 5,000-square-foot abode, which she designed herself in 1967. "I wanted it to be so banal people wouldn't notice it."

But the appearance is deceptive. Once past the building's inscrutable exterior, you step through a courtyard into Wayne's airy, cathedral-ceilinged living quarters, which are anything but impersonal.

The floor space is dominated by a massive lighting table strewn with color slides. Overhead, huge windows pour light onto a collection of antique Latin American *santos* and Wayne's own mysteriously distinctive paintings and lithographs.

Not so long ago, the Chicago-born artist thought of abandoning her spacious Southern California digs and moving to Paris, because "it's easier to be an eccentric" there.

But at the start of her ninth decade on the planet, June Wayne is taking the long view of her situation. Nearly as famous for her independent, unconventional career path and outspoken, proto-feminist politics as for her art, she is doing what she's always done: standing her ground.

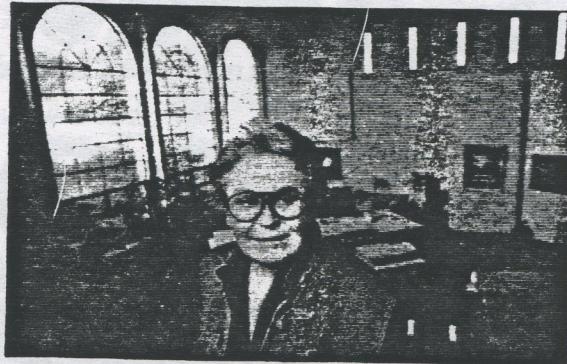
Her world

Showing a pair of visitors around, the 80-year-old artist is a much larger presence than her petite size would indicate. Funny, opinionated about everything, alternately self-assertive and self-effacing, Wayne is still a dynamic figure.

And although her environs have turned

'I'm really not interested in being very visible. I lived very quietly nearly all the time.'

June Wayne



Going her own way Artist's path crossing with LACMA

gritty lately, she has no intention of uprooting herself and leaving behind what she calls "my neighbors" — Rudolph Valentino, Cecil B. De Mille and Hollywood Memorial Park's other habitués.

"Wherever my work is, is where I'm at," she says philosophically. "I'm really not interested in being very visible. I have lived very quietly nearly all the time."

Despite her passion for privacy, it may be hard for Wayne to disappear into her studio over the next few months. On Thursday, the Los Angeles County Museum of Art will open a 50-year survey of her multifaceted career. "June Wayne: A Retrospective" will showcase Wayne's output of lithographic prints, paintings, tapestries and collages.

It also will explore Wayne's pivotal role in making Los Angeles an internationally regarded center for lithography as director of the Tamarind Lithography Workshop, named after the street where Wayne still keeps her studio. (Tamarind has since relocated to become the Tamarind Institute of the University of New Mexico.)

Under Wayne's energetic leadership from 1960 to 1970, the nonprofit Tamarind (launched with Ford Foundation money) almost single-handedly resurrected the method of printing from stone and metal surfaces, which had become a virtually extinct art form in the postwar United States. Subsequently, Tamarind-trained master printers and their students have branched out and started such ateliers as Gemini, Hamilton Press and L.A.-based Cirrus Editions.

Putting her own career on hold, Wayne drew together artists from around the world to make lithographs with master printers trained at Tamarind. Its ranks at one time included such artists as Ed Moses, Clifford Smith and Serge Lutzingot. In organizing and administering such an ambitious group undertaking, Wayne drew on her own experi-

The facts

- **What:** "June Wayne: A Retrospective."
- **Where:** Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles.
- **When:** Thursday through Feb. 15, 1999. Museum hours are noon to 8 p.m. Mondays, Tuesdays and Thursdays; noon to 9 p.m. Fridays; 11 a.m. to 8 p.m. Saturdays and Sundays. Closed Wednesdays.
- **Admission:** Adults \$7, students and seniors \$5, children/young students \$1, children 5 and under free. Call (323) 857-6000.

ences as an artist for the federal Works Progress Administration in the 1930s.

The road to LACMA

Victor Carlson, LACMA's senior curator of prints and drawings, offers a twofold explanation of why it has taken 40 years for Wayne to get this retrospective, organized by the Neuberger Museum of Art in Purchase, N.Y.

"One is that June has always been a very, very independent and largely self-taught artist," he says. "That means that she has not fallen into any of the art movements that in the past 40 years or so have had such publicity: op art, pop art, abstract expressionism, color field. None of those brackets explain her. And because she isn't bracketed, I think that a lot of critics have not known what to make of her."

The second, "more mundane reason," Carlson says, is that when Wayne founded Tamarind, she was still a fairly young artist who had done a substantial amount of work "but had not, I would say, achieved her full potential."

While such male contemporaries as Jasper Johns, Robert Rauschenberg, Ellsworth Kelly and, on the West Coast, Edward Kienholz, Ed Ruscha and others were solidifying their reputa-

tions, Wayne was taking her art to the commercial market so as to gain more interest with the Tamarind. Carlson observes, "there was no one like her."

To a degree, Wayne's recent success is catching up with her reputation. In the current retrospective at LACMA, the Neuberger, a New York described Wayne as a "renowned figure."

If Wayne finds such success, she's not complaining.

"I'm not implying that I'm not," says the artist, who has had 70 solo exhibitions of her work abroad.

"Right about now, I'm getting a lot of attention. I have no doubt that now, the klieg lights will have nowhere else. So I'll have time to paint nice paintings I have in mind."

Different perspective

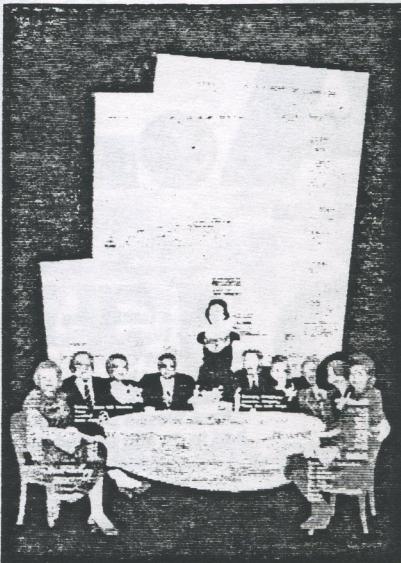
From the outset, Wayne has followed her own way, maintaining a perspective both as an artist and as a woman outside the macho, straight-laced society of so much modern art.

Raised by her divorced mother, Kline, and her Russian immigrant mother, Wayne grew up in a world where she has written, "I never dropped out of high school and I never got married."

She had her first solo exhibition in 1935. These early paintings, which depict scenes of urban Chicago industry at the height of the Depression.

But it was only in the late

have



Wayne used bits and pieces of her mother's personal artifacts to help create "The Dorothy Series," a suite of lithographs she made between 1975 and 1979.

studying in Mexico, working for the WPA and relocating to Los Angeles, where she did production illustration for the aircraft industry, that Wayne began creating the more stylized, surrealistic and illusionistic works for which she is widely known.

Influenced by everything from the writings of Franz Kafka and John Donne to organic chemistry, magnetic fields, atomic fission and DNA structure, Wayne developed what Neuberger director Lucinda H. Gedeon has described as a highly personal "lexicon of symbols." Her works communicate neither through iconography nor simple illustration, but in more complex, expressionistic images that often combine scientific precision with an imaginative, experimental spirit.

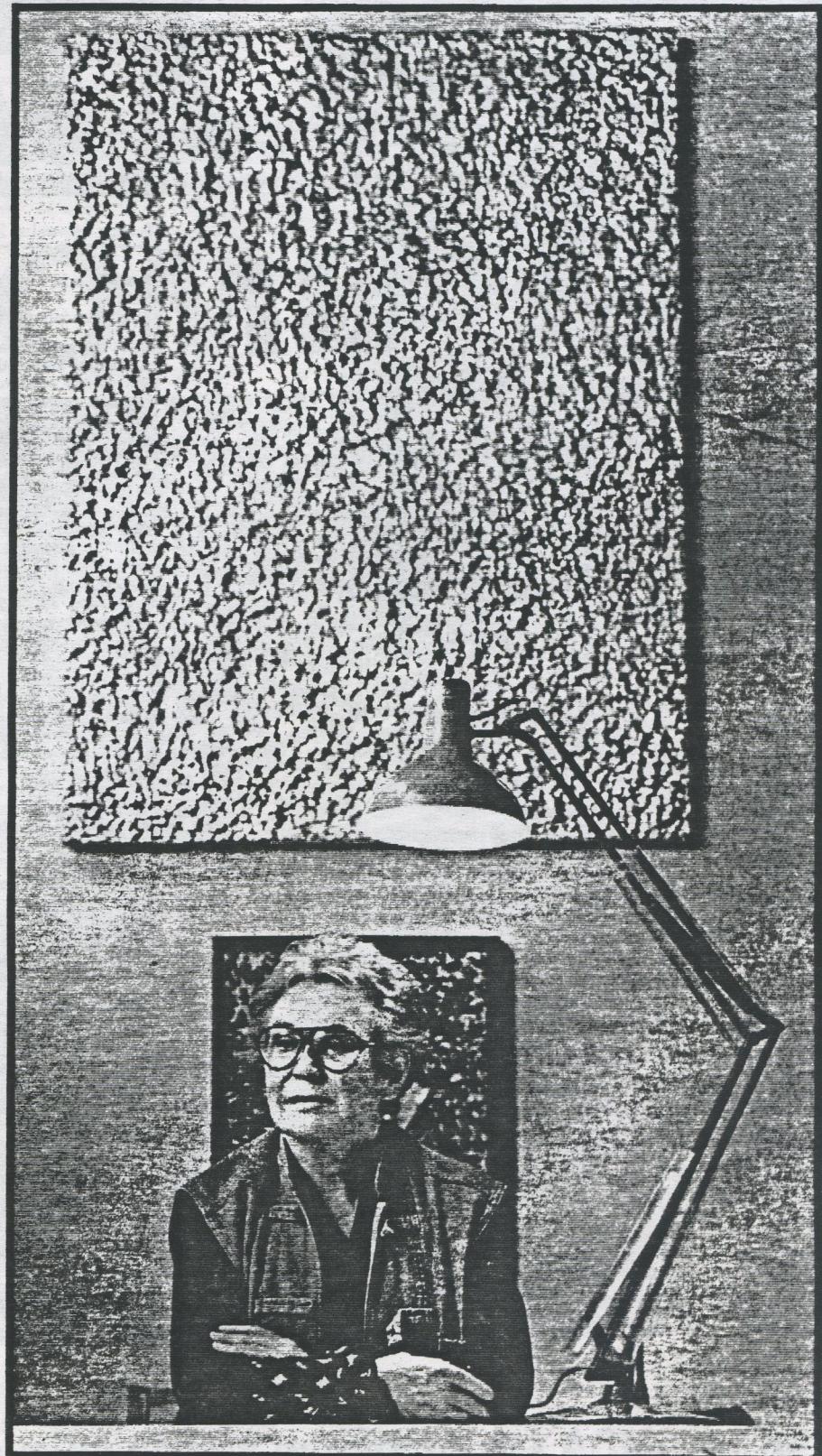
Gedeon compares Wayne's outlook to that of Leonardo da Vinci, whose curiosity about science and nature could inspire drawings of intensely detailed flora and fauna, as well as fanciful renderings of preposterous war machines.

"Wayne's sights remain fixed with equal intensity on two sites — the smallest visible unit and the indeterminately vast vista — that together enfold microcosm and macrocosm," says an essay in the exhibition catalog.

Ironically, one of Wayne's most popular works, "The Dorothy Series," is her least characteristic. Produced between 1975 and 1979, this 20-print suite pays homage to Wayne's mother, illustrating significant episodes from her life with prints composed of bits and pieces: family photographs, old report cards, scraps of writing, 1920s sheet music and so on, all bathed in a pastel atmosphere that affectionately keeps its distance.

Though she was pleased by the series' recent mobbed reception in Cincinnati, Wayne says she's "really not interested very much in myself per se." She has no interest in "being a personality," because "I can't compete with Marilyn Monroe."

"If you ask me what I would really want, I want to do my work and I would like a great big pot of money to do it with," she says, laughing.



Michael Owen Baker/Daily News
An acrylic titled "Khis" towers over June Wayne, 80, in her Hollywood studio-home. The lithography pioneer's works are part of a Los Angeles County Museum of Art retrospective that opens Thursday.

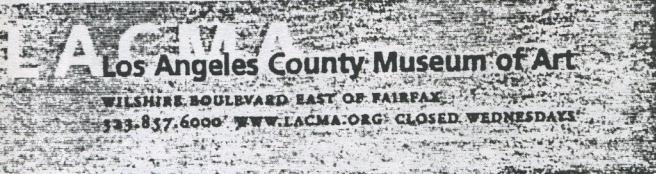
June Wayne (U.S., born 1918). *Sister* (1977). Collection of the Neuberger Museum of Art, gift of the artist.

june wayne: A RETROSPECTIVE

November 19, 1998 through February 15, 1999

A remarkable American artist, whose stunning innovations changed the course of lithographic art.

This exhibition was organized by the Neuberger Museum of Art, Purchase College, State University of New York and supported by grants from the National Endowment for the Arts, the Richard A. Hirschman Foundation, the Westchester Arts Council, and the Friends of the Neuberger Museum of Art, the June Wayne Patrons Circle, and the Lloyd E. Sather-Lorraine E. Deutch Foundation. The Los Angeles presentation was made possible by the Lloyd E. Sather-Lorraine E. Deutch Foundation.



NOVEMBER 20 - 26, 1998 LA WEEKLY C93



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Los Angeles Times
November 22, '98

Our Times (Some Mental)

Sunday, November 22, 1998

There's life in back of those strip malls.

If you poke into the neighborhoods bordering the fast-food emporiums and clothing outlets that line the boulevards of the Westside, there's no telling what you'll find — religious cults, drug laboratories and artists' studios that also specialize in bending the mind.

Case in point is the world-famous Tamarind Avenue lithography center, which for 40 years under the guidance of June Wayne has been the center for the training of printmakers in this country.

In her recent incisive Calendard piece on Wayne, Barbara Eisenberg quoted all sorts of famous folks in the field, establishing Wayne as the major force in American printmaking.

But as Eisenberg pointed out, the problem with all of the attention paid to Wayne, as a guiding force for young printmakers and women artists, is that her own truly impressive body of work has not been thrown into proper relief.

That's an error now corrected by the Wayne retrospective at the Los Angeles County Museum of Art, which is dazzling in variety and color, not only as art but as a window into the history of the past century.

Wayne is now in what the museum refers to as her ninth decade, and her work bears witness to the various worlds and lives she experienced. But most impressive for historical reflection is the work in a room devoted to her mother, Dorothy, which includes a video that I found myself watching over and over. Particularly that bit when Dorothy discovered that her husband Harry really was an FBI agent who only married her in order to spy on her communist brother.

With a family like that, no wonder Wayne is such a troublemaker. She couldn't just bask in the glory of her moment, also celebrated by the City Council as "June Wayne Day." Instead, she had to go and remind the assembled dignitaries at her opening Wednesday that, "I have my political side. In 1976, we won our independence from King George. I would very much dislike it if we lost it now to King Javert Stark."

Quite a woman, quite a show. And if that isn't enough there's a concurrent show of Wayne's world at the Leslie Sacks Fine Art gallery on San Vicente Boulevard in Brentwood. I guess the lady is hot.

Actually, as Wayne noted during the opening reception, her work was the subject of a LACMA show 40 years ago, and she announced that "I expect you to arrange another one 40 years from now." Meanwhile, go see this one — it's terrific enough for now.

ARTSCENE™

The Monthly Digest to Art in Southern California

JUNE WAYNE

WINDS BETWEEN THE WORLDS



Whoopers: Color lithograph commemorating bicentennial of the invention of lithography. 1998. For Rutgers University.

Concurrent with the June Wayne Retrospective
Los Angeles County Museum of Art

LESLIE SACKS FINE ART

OPENING SATURDAY, NOVEMBER 21, 2-6PM
Continuing through December 16

11640 San Vicente Boulevard,
(Brentwood) Los Angeles, California 90049
Email: lesliesacks@earthlink.net

PREVIEWS OF EXHIBITIONS

JUNE WAYNE

(Los Angeles County Museum of Art [LACMA], West Hollywood) Artist, writer and activist June Wayne's career has spanned more than six decades. The Neuberger Museum of Art of Purchase College, State University of New York served as organizer of this retrospective of Wayne's work that now comes to Los Angeles.

Wayne has worked in numerous media--painting, prints, film, video, tapestry and collage. She has employed detailed realism, complex narrative formats, self-generated symbol systems, and abstraction. The content of her art ranges from the personal to the social, from literary references to science-based data from genetics and astrophysics. The artist writes that she wants her work to "kiss the eye" and describes art as "a pleasure of the head that permeates one's other parts the way rain spreads through a blotter."

The Tunnel [1949] is one among several works that explore the image of a tunnel as a metaphor for sight (optical phenomena) and insight (psychological deepening). Inspired by an epiphany experienced as she drove through the Second Street Tunnel in downtown L.A., this painting is a dynamically spiraling composition. The allusion to movement through time and space comes out of Wayne's study of vision and the rules of perspective.

The Cavern [1948] also draws the eye into an implied distance. But instead of combining references to streets and other urban structures, as did *Tunnel*, *Cavern* swirls with symbolic figures taken from her own *Kafka Series*. The artist has read Franz Kafka since her teens, and is a great admirer of his writing style as well as of his vision of the ambiguities of justice and authority. In various paintings and lithographs from the late 1940s and 1950s, the "cryptic creatures" that comprise her lexicon of Kafka symbols balance in columns, race across



June Wayne, "Debrisstream," lithograph, 11 1/8 x 9 3/8", 1979.

ledges and ladders. The creatures are sometimes mushroom-headed humanoids, sometimes what appear to be Surreal hieroglyphs. In *Cavern* they are propelled out of, or--more likely--sucked into a dark void that appears to hover deep behind the plane of the canvas. Wayne points out that viewers who close one eye and focus on the white center of the painting experience an optical illusion: The creatures leap into three-dimensional space. Such visual puns often appear in Wayne's art as sub-text, but one has to be an initiate to discover them.

In 1959, Wayne founded, and for ten years directed, the highly experimental Tamarind Lithography Workshop, which successfully revitalized the fine art of lithography in the United States. There she did a series involving images of lemmings, the small rodents that commit mass suicide by throwing themselves into the sea. Arlene Raven writes that Wayne's *At Least a Thousand* [1965], "takes a long view of lemmings. They march in a circle, some falling by the wayside into oblivion in the landscape of a cataclysmic galaxy. There are four lithography states to this image. Wayne thinks of these not only as four seconds of an atomic blast, but also as a galaxy which resembles, in retrospect, a subsequent photo of Andromeda taken by NASA. In 1971 Wayne

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PREVIEWS OF EXHIBITIONS

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June Wayne, "Debrisstream," lithograph, 11 1/8 x 9 3/8", 1979.

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traveled to Paris to turn this and several others images into tapestries.

Fifteen years after the death of her mother, Dorothy Kline, in 1960, Wayne undertook a series of twenty biographical lithographs that became *The Dorothy Series*. These begin with an old family photo of eight-year old Dorothy and her family just prior to their departure from Russia in 1907. A negative reverse of the image signals the family's arrival at Ellis Island. A compelling artistic biography of an immigrant of that time, *The Dorothy Series* includes reproductions of documents from Dorothy's report card to her secretarial certificate, to tax returns, marriage and divorce forms; portraits of her feminist, pacifist friends--in short, images and objects that represent her numerous life changes.

In January, 1994, after the Northridge earthquake shook Southern California, Wayne added *Northridge* to a series of paintings that address planetary and cosmic movement. Cystalline layers of metallic pigment appear to crack in a central fissure, opening above a black void. The sumptuous surface shifts between jewellike luxury and evocation of disaster. Reflecting Wayne's continuing interests in the paradox of the local or micro as the universal or macro, *Northridge* coalesces much of the artist's intellectual history.

Most recently is the *Knock Out* series of lithographs. *Near Miss* [1996] combines the image of a gas areola the artist remembers seeing on the cart of a popcorn and waffle man who sold his wares on the streets of Chicago in her childhood, with symbols drawn from early explanations of how atomic bombs work. Also included are depictions of contemporary genetic experiments on mice. Scientists at Johns Hopkins found that male mice lacking the gene to make nitric oxide began to kill their male cage mates and repeatedly rape the females. They had removed the gene during research into how the brain functions during strokes. In the process they discovered an intriguing clue to criminal behavior. Wayne finds such paradox a fitting theme for her art. Now in her eighties, she continues to establish unexpected

connections of intellectual complexity to poetic images of radiant beauty.

[Concurrent with the LACMA retrospective will be a separate exhibition of Wayne's work dating from the 1940s to the present that emphasizes the artist's astronomical, cosmological and astrophysical interests. We are reminded that dating back to World War II Wayne worked as a production illustrator in aeronautical manufacturing.--Ed.]

Betty Ann Brown

June Wayne Exhibition Captures Her Inventive, Influential Spirit

Art Review

By WILLIAM WILSON
TIMES ART CRITIC

Pure light and space became a serious aesthetic vehicle in '60s Southern California. Such phenomenon-based art flowered here in the work of chaps like Larry Bell and Robert Irwin, but they had artistic ancestors. Painter John McLaughlin is frequently noted. Another less obvious precursor is June Wayne. At 80, she's something of a phenomenon herself.

Her work is reviewed at the Los Angeles County Museum of Art in "June Wayne: A Retrospective." About time, too. Rarely seen in her adopted hometown, this cultural trailblazer has achieved more than this artistic accolade.

In the '40s, she fought a City Hall that thought modern art was a Commie plot. In 1960, she founded and directed the nonprofit Tamarind Lithography Workshop. It literally saved an endangered art form. She was wife, mother and general family care-giver while actively championing feminist aims, inspiring such kindred younger spirits as Judy Chicago.

Wayne is like a Renaissance figure reincarnated as a scrappy Depression-era Chicago school dropout fending off wise guys while reading John Donne. The exhibition shows her no-guff human side best in "The Dorothy Series," a portfolio of graphic-nostalgia-style prints dedicated to her mother. Its least typical but most mordant image is a Pop-literal picture of a brassiere titled "Power Net." It takes on greater resonance knowing Wayne's divorced mother was a traveling saleswoman of wares then called "foundation garments."

Wayne's opus reveals an artist with an almost problematic range of skills and stylistic virtuosity. A 1957 watercolor self-portrait combines the slightly *fin de siècle* poetry of James Ensor with adamantly flawless technique.

This machined perfection is Wayne's most consistent hallmark. It puts one in mind of an optical trickster like Victor Vasarely. By

contrast, however, Wayne is a humanist. Her '40s-era biomorphic Surrealist variations on artists like Matta and Miro contradict their spooky, ectoplasmic figures with personages that look like lathed metal. Not that she couldn't do them flat, as in "Kafka Symbols, Second Variation." She can do anything.

Anything, that is, except make endearing, cuddly art. The best expressive vectors of her aesthetic are power, mystery and—properly employed—sardonic humor. Her "The Ladder" looks like Hieronymus Bosch satirizing a now-debunked Darwinian notion that humans are the top species.

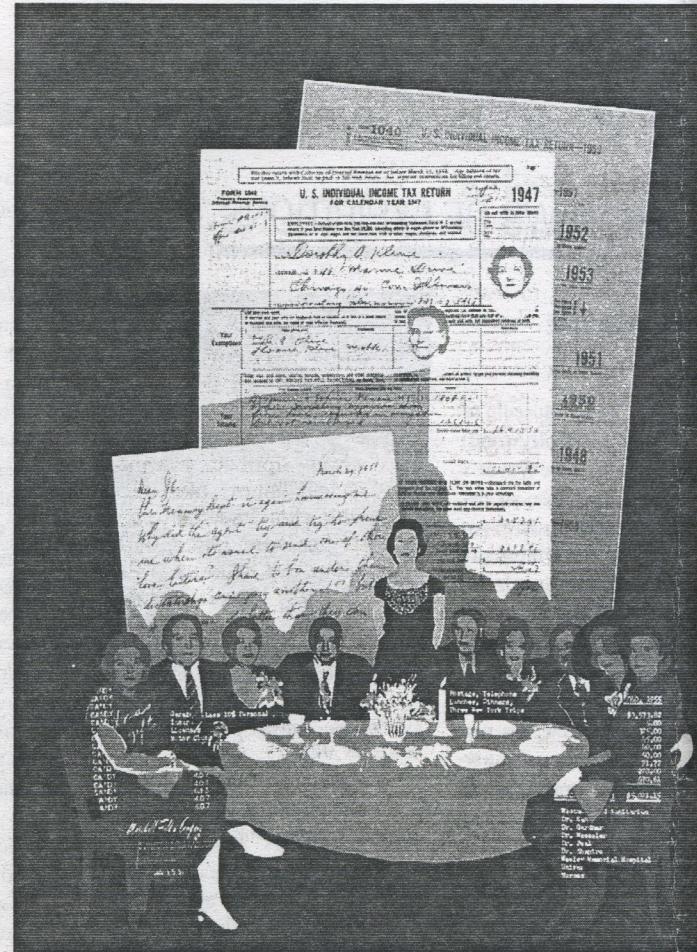
Wayne's perfectionist style drew considerably more recognition for the '60s "Finish Fetish" art of Billy Al Bengston and his mates at the Ferus Gallery than for herself. Translating techniques similar to Wayne's into macho hot-rod and surfer subculture icons, the boys profoundly irritated female artists who were actually related spirits.

The differences between Wayne and the Ferus studs were probably less a question of gender than generation. While they applied industrial techniques to Pop culture, Wayne retained the expressive vehicles of high culture—drawing, painting, printmaking, tapestry and sculptural relief.

A print such as Wayne's 1973 "Time Visa" seems to mark a chronological crossroads. A hugely enlarged fingerprint floats like an egg-shaped planet in a galactic void. At a distance, its colors look like candy-apple metal flake. Such work stakes her prior claim to art developed by younger talent.

Wayne's subsequent work simply elbows its way into the hippie generation. Her series in metal leaf on gesso and shallow styrene reliefs can be related to Mary Corse's light-reflective compositions. A question inevitably arises about whether Wayne was playing catch-up or legitimately extending her own sensibility. The answer wafts from her late '40s work. Long-standing interests in physics and natural science drew her to

Please see Wayne, F5



Courtesy of Los Angeles County Museum of Art
June Wayne retrospective includes the lithograph "Dorothy and the Guests."

Wayne: An Inventive Spirit

Continued from F4

imagery of galactic vortexes such as "The Tunnel." Combining fingerprint and void results in an ongoing rumination on the interchangeability of microcosm and macrocosm—a concept less hackneyed when pictured than when spoken.

In these parts, preoccupation with natural forces comes with the territory. Wayne's recurrent series on great orgasmic waves are, I think, her way of translating Abstract Expressionism back into the phenomenal environment.

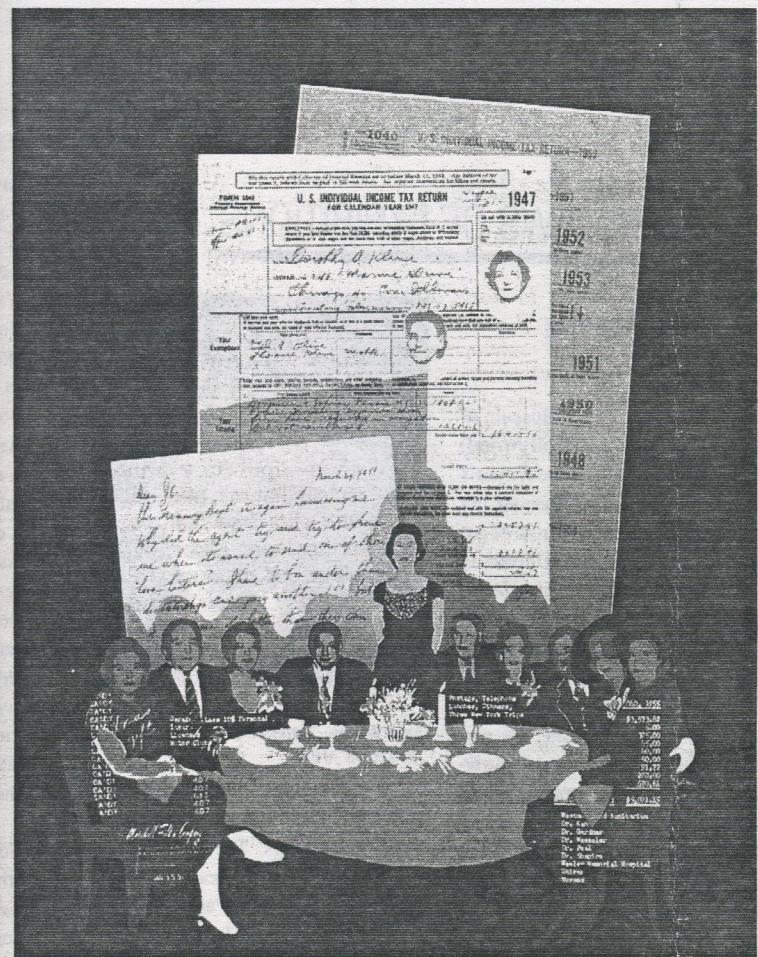
"Tenth Wave" is a particularly striking example of the artist's Leonardo-esque mentality. An apocalyptic tidal wave simultaneously suggests the mushroom cloud of a nuclear explosion, the Rorschach blot of psychological subjectivity and—intriguingly—the notion of art made less by human effort than by calculated chemical reaction.

Finally, however, it seems to me that basing Wayne's distinction

solely on a contribution to subsequent L.A. art misses the point. After all, L.A.'s environment is more to form Light and Space than she did. Wayne's uniqueness lies precisely in her departures. She offers a fruitful alternative model for the artist. Never allowing a signature style to imprison her, she invests her ideals and passions even when they lead her out of the studio. She does more than make superlative art in Los Angeles. She helped its larger culture.

The exhibition was organized by Lucinda H. Gedeon for the Hammer Museum of Art, Pomona College, State University of New York and coordinated here by LACMA curator Victor Carlson.

• "June Wayne: A Retrospective," Los Angeles County Museum of Art, 5905 Wilshire Blvd., 857-6000. Mondays, Tuesdays, noon-8 p.m.; Saturdays-Sunday, noon-9 p.m.; Saturdays-Sunday, 11 a.m.-8 p.m. Ends Feb. 14.



Courtesy of Los Angeles County Museum of Art

June Wayne retrospective includes the lithograph "Dorothy and the IRS."

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Continued from F4

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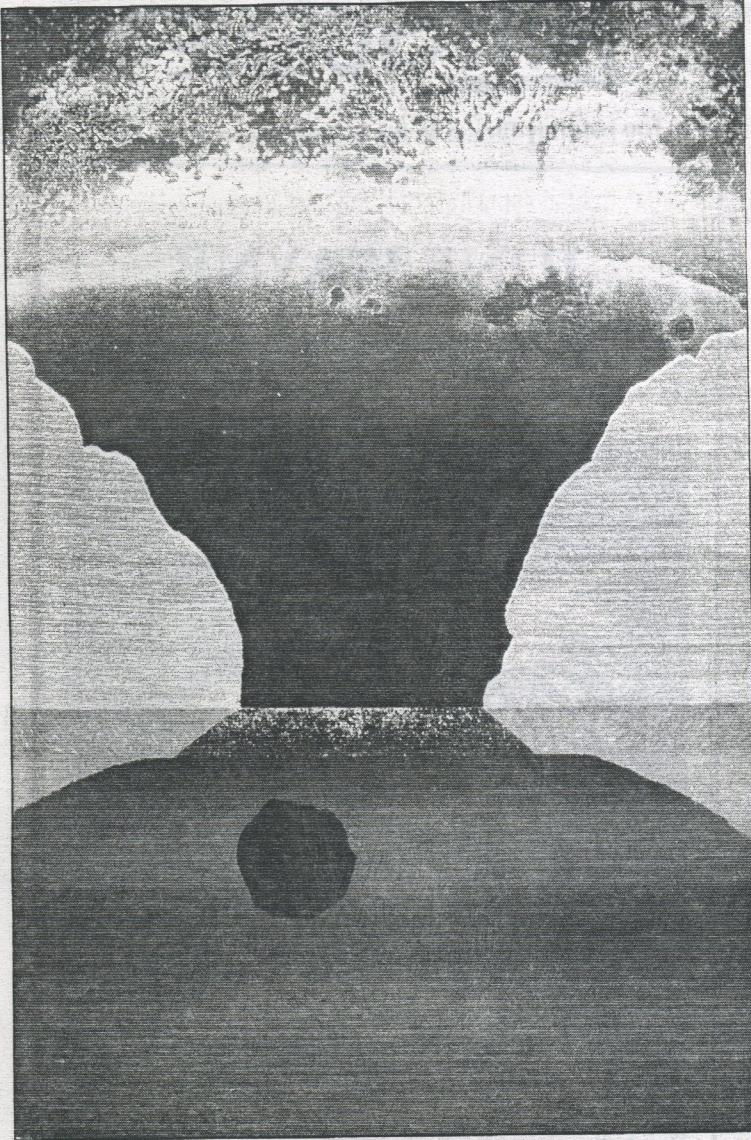
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Courtesy of Los Angeles County Museum of Art

Wayne's "Tenth Wave": Tidal wave, mushroom cloud, Rorschach blot.

November 12, 1998
Easy Reader

EDITION NUMBER 14 • NOVEMBER 12, 1998

Easy Week

◀31

ment that modern artists were "tools of the Kremlin."

Those harrowing years have kept her vigilant ever since, and she believes artists still live in a hostile environment, one that is often more insidious than overt. "The kinds of people who attack the arts have been organizing themselves for a long, long time," Wayne says. "The [Robert] Mapplethorpe controversy was but one expression of dozens that I've lived through. The only thing that artists are not accused of today is Communism... But by our nature we don't really organize because we have nobody to organize against. The enemy is too diffuse." To make matters worse, "We don't have employers, we can't go on strike."

Looking back over a career that has spanned more than 70 solo shows, Wayne says, "We take it for granted now that women have the same access as men; we still do not." During most of her professional life, "You couldn't even talk about the problem because there was no general rhetoric."

"If it weren't for the women's movement I think I would still be absolutely unknown," she muses. There are June Wayne groupies, women who see Wayne as a heroine or role model because, in their eyes, she embodies the dream that it is possible to gain recognition and success as a female artist. Wayne confesses to ambivalent feelings in this matter: "I keep warning them that they have to have other ways of earning a living."

Her 1972 workshop for women artists was dubbed the Joan of Art seminar. It dealt with issues other than how to blend color and hold a palette, such as finding a dealer, closing a sale, paying taxes...

"I told them to get out of the house, pool their efforts, rent a building or a loft. If you're married, don't mention it. If you've got kids, don't mention it. If you've got a lover, that's okay. And if you're gay it's even better. Pool your mailing lists and have all the openings at the same time so you can get a lot of people coming through." These survival techniques are today taken for granted, she says. "As for me, I didn't use any of them."

Some of her savvy was learned the day she and the sculptor Louise Nevelson drove out to see Georgia O'Keeffe. Just listening to these two legends, Wayne says, was an eye-opener: They knew which families had money, who made the decisions, who owned what property and where it was. The politics, the trade-offs, they'd figured out how the wheel was greased. "It was a side of both women that I never dreamt was there, but they understood the art world. I understood it in another way, and my way was quite ineffectual compared to theirs."

Lucinda Gedeon, director of the Neuberger Museum of Art in Purchase, New York, where June Wayne had a major retrospective last year, points out in her introduction to the show's fine catalogue that success in the art world is fickle. And so I ask Wayne about this. Does unheralded talent get noticed?

"The answer to that is no. Artists live and die and [remain] unknown. It depends on how hungry the future is. What happens is that some merchant or critic, looking for new territory to call their own, will root about and uncover someone." Often, a buzz has to be created, generated and sustained ("if you're out of sight for a season, you're dead in the water"). In short, "The making of a big name is a very expensive proposition."

Young artists, says Wayne, "understand there's a lot of politics, and that's why they go to New York, and you see them smiling frantically with cocktail eyes: Who's there? The art world is much too small for all the talent we have." An artist, she adds, needs "to fit the stereotype by appearing to be individual, but



June Wayne examines one of her latest creations. Photo by Bondo Wyszpolski.

not so individual that they can't recognize you. It's like the immune system recognizing a foreign cell — you have to be able to pass."

Of Soutine, Picasso, and Van Gogh, the artists whose company she'll be in at LACMA, Wayne says, "All three of these guys fulfilled the classic stereotypes about artists as demonically possessed. I'm not that kind of artist. I get very bored with high decibel emotion." On the other hand, "I don't object to being called an intellectual. I am, and as a matter of fact I insist that it is not a dirty word, although the public prefers for us to slice off an ear or a nose or to be sexually untidy."

Nonetheless, there's passion in her work. As she's gotten older, has the intensity of it diminished?

"On the contrary. I can do so much more now. The more one works, the more one has to work with. I have said to my family that it's really not fair; I need 500 years just to finish the things I've thought of so far, let alone making anything to add to that pile. And I've seen this among my artist friends; that doesn't change."

Looking again at how she fits into the scheme of things, Wayne says, "I think there are two kinds of artists; there are innovators — and I think I fit more into that — and consolidators. And the consolidators come along and make hay with what the innovators do. In fact, I wrote about that once, and said that it accounts for the pissed off disposition of many innovative artists."

And in how we interact with art, Wayne sees two separate camps. "There is art that does not move, that is timeless, but has time within it. We need an active spectator to melt down that time, as it were, to make use of it. All our pictures hanging on the wall [only] come alive with an active spectator."

"The other kind of art," she continues, "is art that moves, and I include in that film, television, music, and now digital stuff of all kinds." Like it or not, she emphasizes, it takes about two hours to see a film. "No painting can make you stay there for two hours... In fact, I think the average time is about five seconds; so we're always under-exposed." She pauses. "Art that uses actual time, art that moves, requires a passive spectator. It controls you, you do not control it. And it has many ways of controlling you as well."

Not surprisingly, Wayne wants her viewer to be an active participant. "I wanted to see whether I could make my own sort of Everyman, tell my own story, and oblige the spectator, or entice the spectator, to read a



June Wayne: another view. Photo by Bondo Wyszpolski.

Easy Week

◀33

painting using actual time. For that, I use certain optical devices..."

How true. Experiments with space and time and perspective flood into every corner of her work (recent pieces on styrene change as the light shifts, reminding one of Monet's haystacks). "The Tunnel" is such a painting, dealing with intervals of focal and peripheral vision to create a unique effect. Another piece, "The Hero," shows the same figure at several points along a dangerous path. "Short stories," Wayne says. And in time, actual or otherwise, the eye is required to move from scene to scene, and to process each new step, each new obstacle. One compelling aspect of this kind of visual narration, or storytelling, is that the progression of events can be read backwards or forwards, effect seen as preceding cause, and so on.

Wayne's inquisitive mind not only finds its stimulation in the other arts (our discussion pulled in authors ranging from Kafka and Thomas Mann to Joyce Cary, Nathaniel West, and Herbert Read's *The Green Child*), it also finds sustenance in science. The day she returned from Paris in 1959 was the day Laika, the first canine cosmonaut, went up. How we spoke about the heavens, Wayne realized, was now forever changed. Her works are also full of allusions to DNA, lemmings, mushrooms and mushroom clouds, and the so-called knock-out mice, mean little rodent machines that relished being aggressive all because scientists had plucked out the gene that produces nitric oxide.

One artist who creeps repeatedly into our conversation is the Belgian James Ensor, who in 1898 completed an etching called "My Portrait in 1960" (I think I can make out Laika in the background). A few years back, Wayne finished a lithograph with herself and Ensor in it, and called it "Our Portrait in 2060." Both are portrayed as reclining skeletons, and there are a couple of palm trees in the background. It's an amusing print, but Wayne's hoping to elaborate. The indefatigable artist is planning an Ensor suite. That's how it is with her. 50-year retrospective or not, there's no end in sight, and the art world can only consider itself blessed. June Wayne's a model for us all.

June Wayne: A Retrospective will be on display at LACMA from Nov. 19 to Feb. 15. Over 100 pieces will be featured. The museum is located at 5905 Wilshire Blvd., Los Angeles. General admission, \$7. Closed Wednesday. Call (323) 857-6000.

Concurrently, an exhibition of Wayne's work, *Winds Between the Worlds*, will take place at Leslie Sachs Fine Arts Gallery, 11640 San Vicente, Brentwood. The opening is Saturday, Nov. 21, and it runs through Dec. 16. Call 820-9448. ER

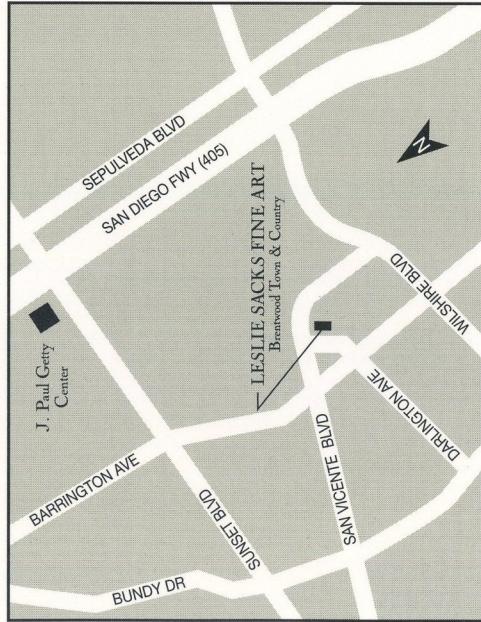


"June Wayne: A Retrospective" opens soon at LACMA. There's an interview with the artist inside. Pictured, "Dorothy and the I.R.S." from the Dorothy Series (collection of the Neuberger Museum).

LESLIE SACKS FINE ART

Brentwood Town and Country
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JUNE WAYNE
Winds Between the Worlds



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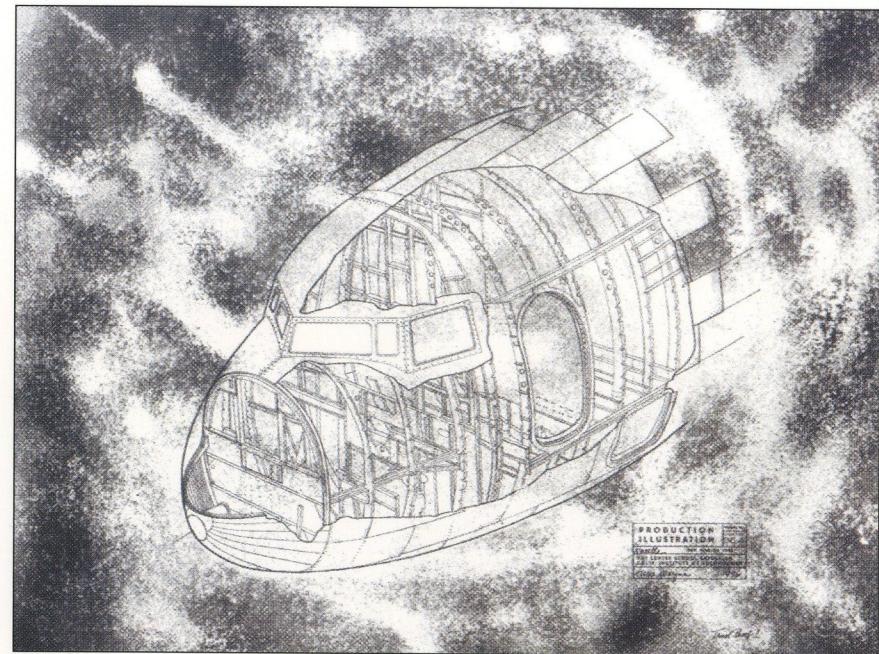
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Skirball Museum and Cultural Center, Los Angeles
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Walker Art Center, Minneapolis
Whitney Museum of American Art

Cover: *Whoopers*, Lithograph, 1998, 39 x 29.5 inches

Commissioned by the Innovative Printmaking Center, Rutgers University
to commemorate the bicentennial of the invention of lithography by Alois

JUNE WAYNE

Winds Between the Worlds



Nacelle, Lithograph, 1996, 22 5/8 x 29 3/4 inches

RECEPTION FOR THE ARTIST

Saturday, November 21, 1998, 2-6 p.m.

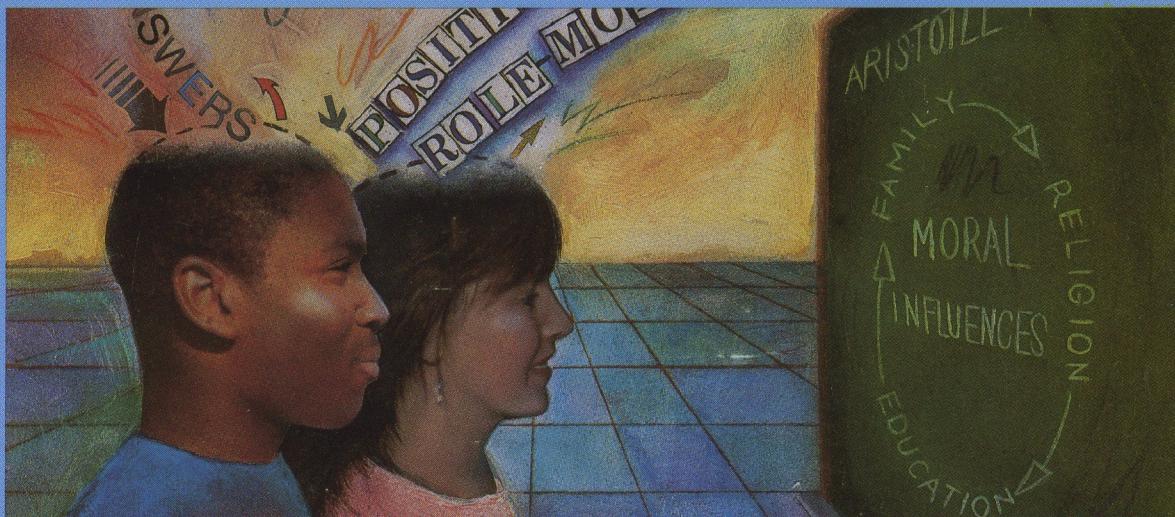
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WINDS BETWEEN THE WORLDS RUNS
CONCURRENTLY WITH THE JUNE WAYNE RETROSPECTIVE
LOS ANGELES COUNTY MUSEUM OF ART

UCLA

M A G A Z I N E



ETHICS 101?

To compose our character is our duty, not to compose

books, and to win, not battles and provinces, but order

and tranquility in our own conduct. Our great and

glorious masterpiece is to live appropriately. —Montaigne



Looking to the University
See page 27

The Arts and the Sound Bite that Kills

By June Wayne



Crossing, by June Wayne

LAWRENCE REYNOLDS

The following is a transcript of Wayne's Commencement address for the School of the Arts and the School of Theater, Film, and Television, delivered June 16, 1990.

Royce Hall is just about the last place I would expect to be on a Saturday morning in summer. But this Saturday is Commencement Day and it belongs to you and your professors. For them, Commencement arrives like a writ of habeas corpus; they are free until September. For you, Commencement fills the need for ritual and celebration — even for the restless types among you, already fidgeting under tassles and robes. Congratulations to you all.

I feel that I know you, but I am not your pal. I haven't read your papers on art history or ethnomusicology. I haven't

The arts are the rain forests of society. They produce the oxygen of freedom, and they are the early warning system when freedom is in danger.

seen you dance or heard your music, watched you weave, paint, make a print, throw a pot, build a sculpture, take a photograph. I don't know if you can act, produce, direct a script that one of you wrote. And the screenings of your films and videotapes always seem to happen when I'm out of town. Nonetheless there is a bond between us because the arts are

your world and mine. Most of you chose the arts before you knew there was a choice to make; talent in the genes. Some of you wandered into the arts by default, not wanting to be lawyers, scientists, or M.B.A.s. But you stayed and discovered yourselves in the arts, as did the rest of us.

When I was invited to speak today, it was gently floated in the air that I might talk about the art world you are entering. But most of you already are in the art world, one way or another. So you know — unless you cannot read — that you are graduating during a bad year for the arts, during a political earthquake measuring 7 or more on the Richter Scale. Another speaker might have avoided such an unsettling subject, but I am an artist, not a cake decorator, and your Commence-

FORUM

ment is not a child's birthday party. You may be primed to add another chapter to the history of American art, but there are those in Washington, D.C. who would prevent you from doing so.

Freedom of expression has come under political attack. Prior restraint and content control on the making of art already are a fact at the National Endowments for the Arts and Humanities, an intolerable precedent that we dare not ignore. Once government defines a limit to freedom of expression it becomes the standard by which all the arts will be measured, even in the commercial marketplace. Neophytes or veterans, we will work at the pleasure of the Radical Right, and be fed on scraps in the kitchen of Mrs. Jesse Helms.

We artists invent ourselves by the exercise of talent and will. We decide to make a work of art and we can do it, start to finish. The arts belong to us. When we share them with the public, it is a gift we freely make. But if politicians try to take our creative freedom from us, then we must stop them.

The arts are the rain forests of society. They produce the oxygen of freedom, and they are the early warning system when freedom is in danger. When a canary falls dead in its cage at the bottom of a mine shaft, the miner knows that coal gas is gathering and runs for dear life. When a book is removed from the shelf of a library to prevent it from being read, every writer and every reader is at risk. When police arrest a museum director for hanging a picture on the museum's wall, every artist and every viewer is at risk. When a film is censored and harassed to prevent it from being seen, all filmmakers and all audiences are at risk. When Channel 5 in Los Angeles refuses to air Jenny Holzer statements because they are "too thought-provoking," every thinker is at risk. When a Sakharov is banished and an Isaac Babel disappears, oh well, that is Russia. But when songs are suffocated because someone doesn't like their lyrics, that is NOW in the United States.

There are many ways to damage the arts in our country. By choking off the flow of funds through alterations in the tax code. By requiring content-control oaths. By revoking grants. By debarment from all government commissions. By



My Self, by June Wayne

prosecuting on criminal counts, artists, curators, museum directors, scholars, and art institutions. This is happening in Cincinnati, Ohio; in Florida, Alabama, and Texas. More arrests are imminent.

We are unaccustomed to political games. We believe in a spectrum of opinion on any subject. We chose the arts for their enduring values, not for back-alley rumbles. We are bewildered when we attract the venom of people who are not the least bit interested in the arts, who do not join museums, who do not go to plays, ballets, or concerts, and whose opinions, frankly, often are silly in the extreme. So we take months to understand, let alone respond to, dangers that issue-oriented voters would deal with overnight. For all these reasons, an attack on any artist by a politician is a cheap, quick victory. It may even garner publicity and add to name recognition, as was the case for first-term Congressman Dana Rohrabacher of Lomita, California. He

could never have purchased the television time, nor would his political record have merited coast-to-coast visibility on MacNeil/Lehrer; and opposite Joseph Papp no less.

For 25 years, the National Endowments of the Arts and Humanities have been so well run that we took them for granted. We thought they were permanent when, in fact, they lived five years at a time, susceptible to termination whenever Capitol Hill saw fit to shut them down. This is a fifth year. And an election year. Hence the brouhaha from enemies of the arts.

The Endowments have always been underfunded as compared to the size of the national talent pool. Most artists have not applied for grants; of those that do, most will not receive one. There isn't enough to go around. But the National Endowments are the bully-pulpit, and the priming pump that exponentially

continued on page 26

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continued from page 12

increases support for the arts and the humanities from philanthropy, free enterprise, and the public.

Even as I give this speech, a political juggernaut is about to markup the reauthorization bill on the Endowments. There are amendments to destroy the Endowments. There are others to turn them into censored agencies. Prior restraint on content (the Helms Amendment) has been in place since the start of this year. Artists and institutions that receive grants in 1990 must sign an oath not to depict blasphemy, sacrilege, sexual exploitation of children, nudity, or sexuality of any kind — hetero, homo, frontal, profile, rear, nasal, buccal — have I neglected any orifice except the ear? In fact the oath interdicts offending anyone in any way. Such rules befit a gulag with surveillance by the KGB — which could use the extra work now that freedom of expression has returned to Russia.

Senator Jesse Helms leads the attack on the National Endowments for the Arts and Humanities. Supporting him is a small group of fundamentalist ministers who claim that Christianity is endangered by the arts, and therefore their Christian duty is to defend Christianity from US. I can identify only about half a dozen evangelicals who believe that Christianity is beleaguered. Of these, the Reverend Donald Wildmon is the best known. He is an ardent supporter of Jesse Helms.

Wildmon directs the tax-exempt American Family Association of Tupelo, Mississippi. He also speaks for tax-exempt corporations with such vague but sober-sounding names as The Coalition for Traditional Values; Citizens for Community Values; The National Federation for Decency; The Coalition for Better Television; and more. The membership lists of these groups tend to duplicate each other. They have been computerized into networks that swamp the Congress with dazzling speed on topics that run the gamut, from support for the National Rifle Association to gay-bashing, from opposing family planning to forbidding human nudity even in the privacy of your home. They have banned many books from libraries, including *Huckleberry Finn* and *Little Red Riding Hood*.

Why does Congress give so much weight to Wildmon's letter-clones as compared with real letters — particularly

Let the world appraise glasnost abroad and censorship in the U.S.... Deduce for yourself what the house of art becomes when its keystone has been chiseled from its arch.

since the mail has been running 9 to 1 for the Endowments without content controls? Politicians fear the sound bites that kill, computer smears at election times as happened to Congressman Sydney Yates, who was labeled a blasphemer and pornographer for his support of the Endowments. Congressman Pat Williams is targeted now. Others waffle as they weigh their convictions against low-road tactics.

From behind his Senatorial immunity, Jesse Helms charged blasphemy and obscenity against a New York artist named David Warjonowicz. Then Reverend Wildmon helped to prove the charge. Finding nothing unchristian about faking evidence, Wildmon saw to the cropping of fragments from a photo of a copyrighted painting by that artist. These out-of-context fragments then were photocopied, enlarged, and assembled into 20 parts, reprinted by the thousands, and hand-delivered to every congressman and senator, the national press, television, and by mail to tens of thousands of Americans.

I can imagine all those naughty, phony reproductions being packaged there in Wildmon's church in Tupelo, Mississippi. What forbidden, prurient titillations, what modest blushings on the cheeks of those parishioners! Imagine what they would do with croppings from the Sistine Chapel ceiling!

The sound bite that kills is an act of psychological terrorism. Bigotry loves high-technology. What else was Father Coughlin on the radio, spreading racism and anti-Semitism in the '30s? What else was Hitler in the newsreels and on the air in the '40s? What else was Senator Joseph McCarthy in the '50s? What else was the Ayatollah Khomeini putting out an execu-

tion contract on Salman Rushdie, the English novelist? What else is Jesse Helms's shameless pretense that he is a protector of the taxpayer's money, not a censor of the arts?

Helms may be a knight in shining armor, but not for taxpayers. He is the champion of the tobacco lobby. His sword protects the pushers of an addictive substance, nicotine. For them he captures nearly \$2 billion a year for tobacco subsidies. He is the knight who doubles as the Angel of Death for 390,000 Americans who succumb to cigarette-related diseases every year. (Well, let's not blow this out of proportion: that's only seven or eight thousand mortalities a week.)

The battle for the Endowments will reach its climax in a few short weeks. If reauthorization is only possible by limiting freedom of expression, I prefer to close them down. Then we will know where we stand. Let the world appraise glasnost abroad and censorship in the United States. Gone, the Public Television programs; gone the national touring exhibitions, orchestras, ballets, theater companies. Deduce for yourself what the house of art becomes when its keystone has been chiseled from its arch.

On this grand occasion, I have been speaking to talented, educated adults; artists, scholars, and craftspeople who are quite capable of doing their share in the battle into which you graduate today. Count it a coward's day that passes without doing your own lobbying, without writing real letters, without phoning your congressmen and senators. Encourage the President to hold firm for his original reauthorization bill: **FIVE YEARS AND NO CONTENT CONTROL**. He had the right idea, and I pray he is tough enough to stick with it. He will deserve your thanks and mine.

You are my newest colleagues. I do not see you as canaries that drop dead on the floor of the studio because Helmsian gas is gathering. I see you as falcons and honking cranes and eagles. Freedom of expression is your heritage and your right. It was yours yesterday. It is yours today. It must be yours tomorrow. ■

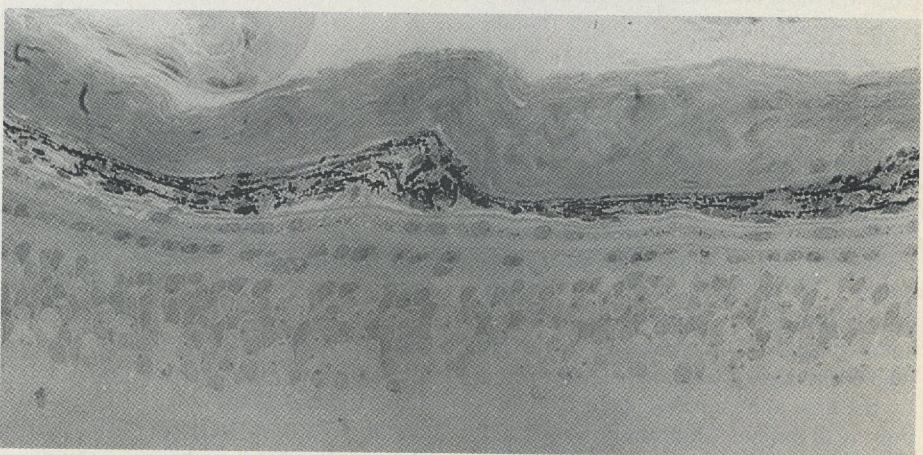
Wayne is a Los Angeles-based artist, author, and filmmaker, and founder of the Tamarind Lithography Workshop at the University of New Mexico in Albuquerque.

Farber's team identified a mutation in the genetic material of mice who have the inherited retinal degeneration. They then detected changes in the retinas of these mice from birth, well before any signs of degeneration are observed.

At birth, the retinas appear normal and begin postnatal development identical to all other mice. But as the mice grow, retinal abnormalities begin to appear and by the ninth day after birth their photoreceptor cells are degenerating. By three weeks of age, all these cells are gone and the mice are totally blind.

"We have identified a clone gene that by several criteria fits the classification of 'strong candidate' to replace the defective gene," says Farber. "We can only say it is a candidate because we have yet to demonstrate that we can cure the disease by replacing the abnormal gene with the corresponding normal gene." Farber plans to continue the research by extending the use of this clone gene to the search for its equivalent in humans who have RP.

Juliana Harris



Progressive loss of photoreceptor cells caused by inherited gene defect develops in the retina of a mouse: seven days after birth (top) and after 29 days (above).

Questionable Experiences

WITH THE HELP OF SOME SIMPLE TECHNIQUES, THE ACCURACY OF CHILDREN'S MEMORIES CAN BE ENHANCED

How reliable are kids on the witness stand? Not as reliable as they could be, according to psychologist Edward Geiselman, who in the early 1980s reported a "cognitive interview" that improved adults' recall of information by 35 percent.

Geiselman has now developed an interviewing procedure for children based on memory retrieval techniques which, although not as effective as the 35 percent increase for adults, can enhance children's recall of information by more than

20 percent compared with standard witness-interview techniques.

Eyewitness reports of crime are known to be unreliable and at least partially incomplete, says Geiselman, whose research has focused on making these accounts more complete and accurate, and whose interviewing techniques with adults are now used by the FBI and state law enforcement agencies throughout the country.

The procedures include relatively simple memory techniques such as trying to mentally reinstate the environment where the incident occurred, reporting every detail, recalling the event in different sequences and from changing perspectives.

Geiselman is now studying the effectiveness of the procedures on children ages 7 to 12. In one study, children were shown a film of a simulated liquor store robbery and were interviewed three days

later about the crime. The cognitive interview improved recall of correct information by 21 percent compared to standard interview techniques, report Geiselman and his former honors student Jesus Padilla.

So that children's eyewitness recall can be improved even more, Geiselman is currently modifying the procedures. Certain techniques that enhance memory recall with adults, such as mentally changing perspectives, are not effective with young children, Geiselman has found.

Among his other findings: Children who give different versions when asked about the same event more than once are not necessarily unreliable witnesses; often they think the questioner did not like their answer the first time.

Stuart Wolpert

June Wayne's Future Shock

Louise Lewis is Director of Art Galleries and Professor of Art History at California State University, Northridge. She has known June Wayne since 1966.

by Louise Lewis

The suggestion of spatial depth on a flat surface permeates the work of June Wayne as a metaphor of the quest for identity in the spectacular worlds made visible by science. From her early lithographic series, like *Kafka* (1949) and *John Donne* (1957), to the more recent, including *Stellar Winds* (1978-79) and *My Palomar* (1984), and the current, still-untitled series related to James Ensor — the integration and even fusion of figure and ground, field and detail, summarizes decades of image-making by this artist.

Wayne's lifelong interest in science, literature and music pervades the conceptual basis of her art through substantive forays which alternate between abstract and figurative imagery. Already in the abstract studies *Strange Moon* (1952), *At Last a Thousand III* (1965), *Dusty Helix* and *Verdict* (1970), astronomy, geology and genetics become galactic spirals, high-relief landscapes or DNA particles. Similarly, in figurative works such as *Eve Tentée*, *Adam en Attente* (1958) in which a linear leaf-pattern overlays the entire image, *A Work of Mourning III* (1953) in which a sparkling stellar field encompasses a crystalline hooded visage, and *Tenth Memory* (1961) in which a spectral figure (drawn with lye through ink) floats over coruscated fields, the human image is literal and metaphoric figure within a larger physical and metaphysical ground. Inevitably, Wayne's imagery evokes layers of responses from the viewer in the desire to secure oneself in the larger context of the image.

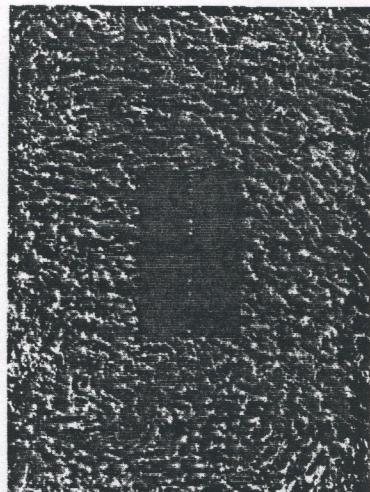
Six prints created within the last eight years highlight Wayne's ongoing pursuit of figure/ground as metaphoric quest through abstract and figurative imagery. The first three works, *Ex Oh*, *Ankidor* and *Djunaway*, done in 1987 in large vertical formats, probe the visual possibilities and abstract nature of a variety of grounds, or fields, achieved through detailed intricate drawing and oxidation processes. (Wayne is specially renowned for the *peau de crapaud* technique, which provides organic textures through the oxidation of water-tusche washes on a zinc lithographic plate.) The grounds in these works are almost minimalist in their apparent regularity and internal symmetries: superimposed abstract shapes in this particular group of works lend greater spatial depth to the patterned fields. In other abstract works, such as *Ankerite* and *Sagh Eye II* (1987), the all-over pattern of the image insists on being seen as ground only. Even so, upon close inspection, the figure-ground relationship is subtlety exposed by the intricacies of pattern details.

The ground in *Ex Oh* is a diagonal sweep of striated silver/white threads over which is laid a solid black circle and a black diamond containing a silver X. The larger ground was produced using *peau de crapaud*. Subtle registry of brown ink on the striations gives them a three-dimensional quality further highlighted by occasional white strings. The geometric shapes and Mylar X were collaged on the press, and serve as hard-edge counterpoint against the terrain on which they float.

The same counterpoint is evident in *Ankidor*: two black rectangles hover on a field of high-contrast ridges which subtly spiral toward the center. The ground is a reversed drawing of abbreviated crayon strokes, and, by its starkness, produces an energy level equal to the diagonal sweep in *Ex Oh*. While technically the two rectangles are figures in the spatial equation, they act also as ground within ground. The almost imperceptible flecks of white within the rectangles echo in reverse the tenebroso forcefulness of the image in the larger field.

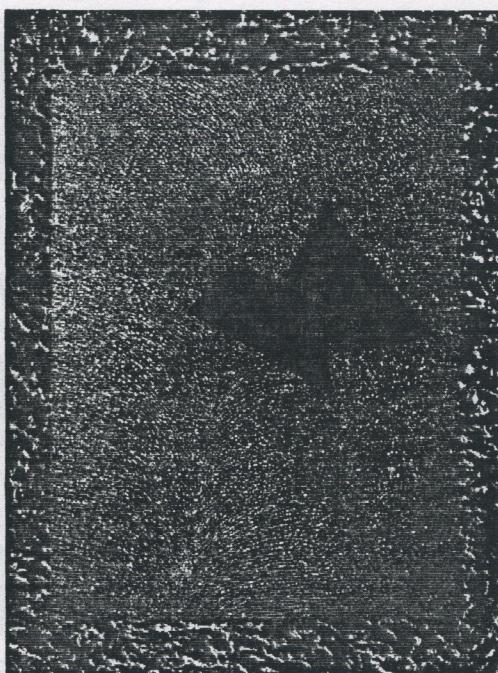
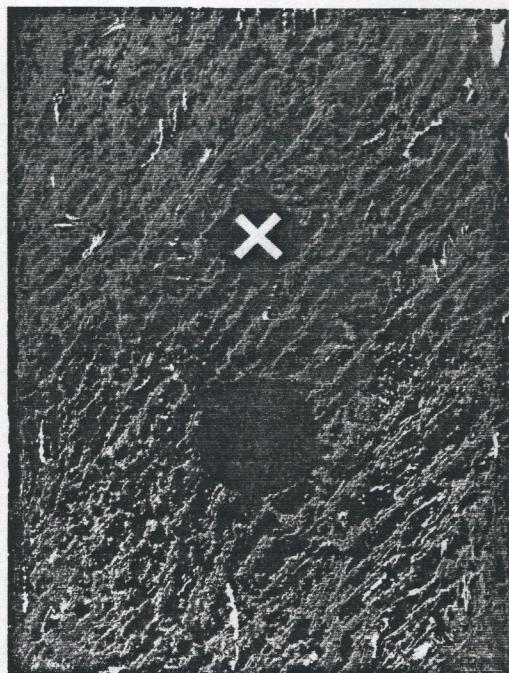
Master printer Ed Hamilton, Wayne's long time collaborator whose high skills and subtle talents made possible an ideal working relationship in the production of her imagery, printed all the lithographs illustrated except the last. His shop, Hamilton Press, is in Venice, California.

June Wayne, Ankidor, 1987.
Lithograph, edition 15, 36 1/4 x 26 3/4". A full-size detail appears on the contents page.



Djunaway focuses on perceptual ambiguities of three abstract grounds with quite different tactile qualities. Just off-center, two abutting coal-black trapezoids swim in a mottled gray field of minute particles which, in their gentle swirls, resemble magnetized iron filings or epidermal tissue. Bordering this field, or perhaps supporting it, is the third field, a bold black and white pattern of larger, coarser particles. This last field could read as a vastly enlarged detail of the adjacent field; in any case, it provides startling evidence of the relativity of scale through texture. Wayne utilized *peau de crapaud* in the gray field, and reversed crayon drawing in the border field.

The fields (grounds) of *Ex Oh* and *Ankidor* echo electronic scans of astrophysical or microcellular plasma, equally viable at both ends of the scientific spectrum. In *Djunaway*, these retinal, oscillating patterns more closely resemble blow-ups of the intricate patterning of fingerprints. The intriguing, almost fractal predictability of otherwise random patterns in these micro-macro worlds permit Wayne to recycle imagery into a variety of contexts. Hence, trial proof remnants from *Ex Oh* and *Ankidor* reappear in later collaged works, such as *Three Bits* and *Five Bits* (1993). The ground (field) becomes figure.



June Wayne, *Ex Oh*, 1987. Color lithograph and collage, edition 13, 36 x 26 $\frac{3}{4}$ ".

June Wayne, *Djunaway*, 1987. Color lithograph, edition 15, 36 $\frac{1}{4}$ x 26 $\frac{3}{4}$ ".

Visual semantics which ask "when does ground become figure" and vice versa are more intimately pursued in Wayne's figurative works. In three recent lithographs, *Jimmy and June* (1989), *Nos Portraits en 2060* (1991), and *Inside Out* (1992), the ground is no longer the self-referential imagery of the abstract works. It now transforms into connective firmament integrating the human figure, pared down to its armature, with the existential contemplations of the mind. These prints are smaller than the previous three, have variable formats, and are the genesis of a new series, possibly an autobiographical journey and compelling sequel to the celebrated lithographic biography of Wayne's mother, **The Dorothy Series**. The skeletal/death imagery in the latest prints has been prompted by several events, most notably Wayne's own near-death confrontation in 1991 with a debilitating virus and, much less dramatically, her purchase

of an etching by Ensor entitled *Mon Portrait en 1960* (1888) in which the artist foresees himself as a skeleton with lap robe and slippers.

Wayne's black humor is fueled in part by her observations of a simultaneously absurd and exhilarating environment in which such diverse cultural institutions as Forest Lawn and Cal Tech vie for select sites in our minds. The parallels between Ostend, Ensor's home town on the Belgian coast, and Hollywood do not escape Wayne. Both are cities celebrated for masks, rituals and a resort ambience. And both cities are perceived and depicted by their respective artist-residents at the turn of their centuries.

In *Jimmy and June*, Ensor's skull/mask nearly explodes within its high-voltage field. The harsh pastels around the eyes only heighten the defracted agitation of the face and one senses that at any moment it could vanish. Jutting out diagonally from this fused field of human face and primordial plasma is a hyper-realistic skeletal segment of June's foot and ankle; attached is a tag reminiscent of those on morgue cadavers. Even in their relative solidity, these bones are no match for the consuming energy of the ground and one senses that it is only a matter of time before this bony remnant is swallowed up by its surroundings. Eternity comes in the guise of an energy field which ultimately unites the human and the cosmic.

June Wayne, **Jimmy and June**,
1989. Color lithograph, edition 15,
21½ x 23½".

June Wayne, *Dorothy, the Last Day*, 1960. Color lithograph, edition 20, 22 1/4 x 30".



Nos Portraits en 2060 is Wayne's tongue-in-cheek variation of Ensor's etched self-portrait. Ensor is moved bodily (rather, skeletally) into a Hollywood site with palm trees and into the company of Wayne's bones with sunglasses. Both skeletons are depicted in the same nervous spirit that Ensor used in his self-portrait and that characterizes many of the fields in Wayne's prints. Of the six new prints discussed here, *Nos Portraits en 2060* exhibits the most traditional use of figure/ground, at least in technical terms. In metaphoric terms, the figures float against a non-referential black space, a limbo of time and space where the mundane awaits absorption by the celestial.

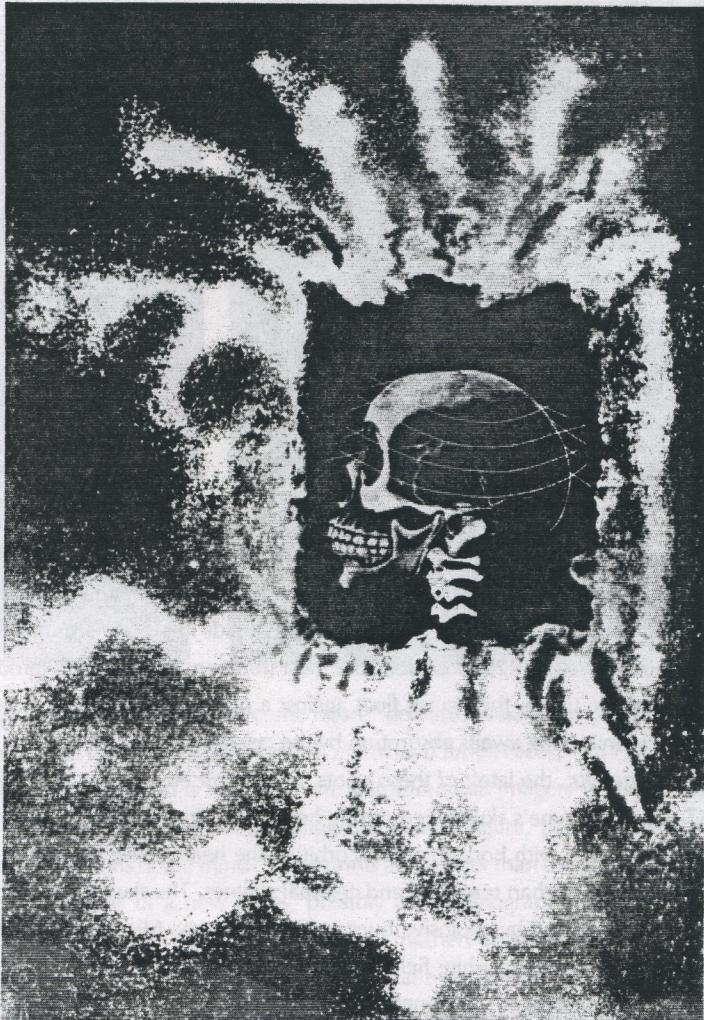
Inside Out, the latest of these prints, is the most elementary form of self-portrait, incorporating the CAT-scan of Wayne's skull taken during her nearly lethal illness. Two vertical fissures at the side of the skull are crossed with horizontal lines orbiting the head; these latitudinal demarcations are a visual link with those which chart terrestrial and celestial spheres. The skull is enclosed in a black square field whose perimeter is eroded by explosive bursts of white energy. Mirroring a technique used in the **Fable** series (1955), the scintillating white field emerges from another black field of a slightly different hue than the black framing the skull. The tenebroso, high-impact effect of the sequential white-against-black-against-

Wayne states, "White is oxygen and energy; my eye is very much attracted to white." She prefers letting the white of the paper breathe through an image, and has rarely created imagery in which ink completely covers the paper.

white-against-black fields forces consideration of the illusory qualities of these figure-ground relationships. More importantly, this figure-ground alternation provides a comfortable segue for the viewer to ponder the more metaphysical interconnection of brain-mind-earth-universe.

Inside Out evokes one of the most enduring images Wayne has created, a memorial portrait of her mother, *Dorothy, the Last Day* (1960). Across the years, the bond between these two independent, strong-willed and creative women has crept into Wayne's imagery, most directly in **The Dorothy Series** (1976-78, using the image created at the time of Dorothy's death, redrawn more than fifteen years later). In *Inside Out*, Wayne's skull is the genetic blueprint of her mother's head so touchingly portrayed in *Dorothy, the Last Day*. In the earlier print, the purity and integrity of the image honor the intensely emotional moment; in *Inside Out*, emotional references are stripped to the bone. In both images, figure symbolizes the microcosm of human essence and ground the macrocosm of theoretical universe.

Wayne's figure/ground relationships accommodate readily to such Cartesian dualities. Further, they offer a path beyond this parochial paradigm into a seamless no-beginning, no-end space where finite and infinite, certainty and uncertainty, figure and ground are one and the same.



Artist, founder of the Tamarind Workshop, outspoken critic, activist, June Wayne was honored at the 1995 Southern Graphics Council conference for her contributions to printmaking.

June Wayne, **Inside Out**, 1992.
Lithograph, edition 15, 29 x 20 $\frac{1}{8}$ ".
Printed by Sarah Amos.

Always the artist's advocate

June Wayne in conversation with Anne Kirker, Los Angeles 12 February 1994

by Anne Kirker

June Wayne needs little introduction. Her indefatigable energy and talent as an artist, writer and speaker has had far reaching effects. Her role as founder and Director of Tamarind Lithography Workshop in Los Angeles (1960) prompted a world-wide revival of the process. It trained dozens of master printers, setting high professional standards, and exposed thousands of artists to the planographic image. Now permanently based at the University of New Mexico, the workshop continues to maintain its advocacy of the medium today. As an artist, June Wayne's accomplishments are equally impressive. A printmaker since the 1940s, she has produced over 250 lithographs in the course of her career. From 1990 the Bibliothèque Nationale in Paris became the definitive repository of her prints. Constantly revising her approach to ideas, she moves fluidly from the terrain of printed imagery to painting and the design of tapestries. Her use of scientific sources such as the genetic code, optics, the splitting of the atom or the exploration of galactic space complements a literary and at times personal use of narrative.

AK: *June, I want to focus on what you consider to be the key issues for prints and printmaking in the 1990s.*

JW: The first issue for prints is their continuing isolation as a subspecies within the visual arts. As compared with thirty years ago, many more people love and understand the art of the print. But prints are a long way from parity with painting insofar as museums and critics are concerned—or parity with such recent forms as assemblage, installation art, video or even photography which went unrecognised until quite recently...

AK: *But prints have enjoyed a huge renaissance since 1960 when Tamarind came on line.*

JW: That's true. But there were crucial strongholds that prints did not capture.

AK: *For instance?*

JW: Consider The Whitney Museum of American Art. It has never had a print curator, only a part-time "adjunct" curator, a consultant, if you like. Therefore it is safe to assume that prints have no dedicated space at that museum. The Whitney print collection (if there is one) cannot represent American prints very seriously although its ostensible *raison d'être* is American art.

AK: *But prints are very well represented at MOMA and the Metropolitan Museum.*

JW: Yes, but their contemporary collections favour the prints of painters and sculptors who are art stars of the eastern seaboard or Europe and incidentally, almost always white males.

AK: *One has to admit, even with this blinkered view, that they have magnificent prints.*

JW: Yes, indeed. It is daunting to venture an opinion when their shows and facilities are so manicured and well fed. The aura of authority is vested there but they mount only a few shows a year and I have yet to see one that was controversial, let alone by a non-famous artist. As for the Metropolitan Museum, I do not think of it in terms of living American printmakers.

AK: *Are prints well represented in Los Angeles?*

JW: The Los Angeles County Museum of Art has a fine collection and two excellent curators, but they work in the same space allotted to prints when the museum opened several decades ago—the size of one bedroom.

Most of the important American museums do not mount solo shows of prints that travel to other museums. Print retrospectives are noticeable by their absence. We do however see print shows by famous painters—Stella or Johns, for instance, but you will find no painting shows by famous "printmakers".

AK: *Is this why you refer to yourself as an artist rather than as a printmaker?*

JW: An artist is what I am: the media with which I work are secondary appellations. I don't call myself a painter or a fibre artist or a collagist, or a filmmaker. I am an artist who makes prints, paintings, tapestries etc.

AK: *The perception of you as a printmaker is understandable given your pioneering work with contemporary lithography.*

JW: Yes, but I have done pioneering work in other media as well. Yet you do not hear of them because the rubric of printmaker has typecast me. In our times, one is not supposed to be more than one thing, have more than one profile. This is a time of instant image, the sound-byte and the short attention span. Therefore I prefer the encompassing and accurate term—artist.

AK: *What problems do prints and printmaking share with painting, sculpture, and, indeed, all manner of expression in the visual arts?*

JW: Survival, for one. Survival for both the artist and the work of art. In the current world-wide recession, arts institutions are under siege and some have disappeared entirely. Some museums have even closed. Who knows what has happened to their collections? The recession has exposed the essential fragility of the arts, and has caused many an artist to understand (perhaps for the first time) that the museums are not forever, that they are vulnerable to old age and adversity and even die like everything else.

AK: *Think of the Barnes predicament.*

JW: Many museums are in need of repair or even replacement. And their staff are at risk as well. This is true of universities and colleges too where many arts people earn their livings. Therefore when I speak of survival, I mean it literally, both for the arts professionals and for their creative output. As for prints, as a print curator you know the special needs of works of art on paper.



June Wayne SCANNERITE C 1988

Lithograph with silver leaf on collage element 90.7 x 69.1 cm Printed by Edward Hamilton Collection of the artist

AK: Could it be that the broad base of prints (because there are editions, not just one impression) give printmakers more options than painters, for instance?

JW: Quite the contrary. Prints need very special conditions to survive intact. I am often astonished at the rate of destruction of prints—fires, floods, bad framing. Of course, with an edition out there, eventually a few impressions survive—so in that sense, print editions improve the odds. Not however for economic security. An edition of fifty prints has to be sold fifty times. The cost of selling is very high compared to the profit potential per unit, so the multiple aspect of prints does not help artists when times are hard. Remember that those who invest in prints include middle class people who may be hard hit by a recession. Usually the rich remain rich in good times and bad. Recession creates their opportunity to acquire art at favourable prices.

AK: But when we come out of the current economic crisis, won't the arts revive and thrive again?

JW: Perhaps, but we will be rebuilding the same house on a known earthquake fault. The arts will remain fragile until there is a conscious effort to create a better ecology for them. This is especially important for printmaking because prints are labour intensive and very expensive to create compared, for example, to paintings. Prints require more space, equipment and special supplies than many other media. And much more time must be spent on curatorial tasks such as documentation. Prints also have some legal problems in that, at least in the United States, there is a fair amount of legislation that is intended to define and control printmaking as a consumer item. For example, what is the meaning of "making full disclosure" to a collector?

AK: What other issues affect prints alone?

JW: A new development that I have noticed is some acrimonious debate within printmaking societies as to whether to continue to be artist-only enclaves, or "democratise" by opening membership to collectors, students, and even the general public. The rationale for opening up is to increase appreciation for the print and thereby to encourage more people to buy prints.

AK: Surely it is wise to broaden the audience for prints.

JW: But who should do the broadening? Do artists have that responsibility? In my view, no. We do more than our share to educate the public largely because the schools and museums are not adequate to the task. Even with artist participation, the task is too large for all of us. It would be necessary for governments to put the arts back into public education. I do not know how much the arts are taught in Australia, but in the United States they disappeared from pre-college schools two generations ago. This accounts for much of the gap between the arts and the public—an ecological problem that afflicts the art of the print because of its complex and subtle nature.

AK: Then what purpose is served by a closed-membership, artist/printmaker society. Doesn't that further separate the public from the artist?

JW: The Los Angeles Printmaking Society, for instance, mounts exhibitions for its members who otherwise have no way to exhibit abroad or at home. Its members inform each other on copyrights, exhibitions, entry fees,

group insurance, dealers, opportunities of one sort or another, as well as on techniques and suppliers. Even more important is the opportunity to discuss technical, ethical and aesthetic questions that are artist specific. Of course, artists (like other people) develop cliques and factions. Sometimes these print groups split up, each point of view forming its own group. That is going on right now in Los Angeles over the issue of democratising the membership. I welcome the idea of two groups in place of one and have no doubt that each will cooperate with the other on specific issues.

AK: How do you think prints will be defined in the face of new technologies? I'm thinking of xerography and computer-generated images. What do you think the term "print" will encompass in the years to come?

JW: I can't speculate on that. But there does seem to be a growing interest in redefining what a print is supposed to be, as if we need to categorise every foreseeable aesthetic permutation. I believe that the marginal position of the arts in the United States and the marginal position of printmaking within the arts encourages this impulse to redefine. What the art pros think about prints makes a big difference. They encourage or discourage artists with their imprimatur, and they also shape the marketplace by providing visibility. I have some ideas on how to deal with this without violating curatorial or creative independence, but that is a topic for another day.

AK: Traditionally, curators are guided by standards of excellence.

JW: Yes, but whose shall dominate? Maybe there have to be two standards that provide a more equitable balance of power. As it is, the taste of the art pros controls everything, including access to art history. As I said, I have some ideas about that.

AK: I love this polemical point of view, June.

JW: Not everyone does! Access to the public is pretty specific to artists and especially so to artists who make prints. As things stand, curatorial and critical "standards" include interpretations of works of art. I am reminded of the journalistic problem of reporting the news, as compared to interpreting it. Journalists are not supposed to cross the line that turns interpretation into making the news as well. In the arts, interpretation is an educational, historical necessity but the line is often crossed into shaping the arts by controlling opinion and access. In theatre, film and literature, this problem is acute for its creators. Don't you think that the role of definition and interpretation would make a rich topic for an arts conference?

AK: So what is there to redefine about prints? And why now?

JW: In the late 50s, The Print Council of America issued a definition of prints in response to what it perceived to be a consumer issue—to protect collectors from buying fake prints, mostly made in Europe. American curators who were members of the Print Council subscribed to that definition which did not, however, stand the test of time and creativity. I wrote a piece on behalf of Tamarind, rejecting the idea that a print could (or should) be defined at all. I continue to believe that it would be better to take note of creative changes instead of making more rules. Artists are doing a lot of soul searching about the validities of computers, xeroxing,



June Wayne THE WHITE KNIGHT 1958

16-colour lithograph from the *Dorothy Series* 54.6 x 43.8 cm

Printed by Edward Hamilton Collection of the Artist

laser printing. Perhaps artists are trying to redefine prints for fear someone else will do it for us (or to us). We have to assume that prints today are much harder to describe than when Tamarind opened in 1960.

AK: *What makes it harder? What are the complexities?*
JW: For example, whether computers can make prints that are ART. Whether putting an image on a disc makes the handmade picture obsolete. Whether photographic methods have a place in printmaking. In short, we return to the same old print question of where should the artist's hand end and the machine begin? There is even discussion as to whether monotypes are prints or inked paintings on paper. There is confusion about the

unique print, in part because one often sees entire shows of paintings that are virtual duplicates of each other—an edition of an image but in paint on canvas.

AK: *Surely these times are very different than they were when you pioneered the Tamarind program on behalf of contemporary lithography.*

JW: Tamarind sought to restore the art of lithography and then create an ecology in which lithography could grow and support itself. To do that we needed to bring artists of every aesthetic into the medium and to train a pool of master printers to work with them. I hoped that once trained, the printers would go out and form their own workshops either commercially or at universities.

AK: *Of course this has happened.*

JW: Yes, but our success in the rapid spread of lithography was not matched by a necessary art world connaissance of the medium's special, even complex, aesthetic. Within a few years prints became a profit center in the art market and speculators pulled the public toward big name signatures on the prints. Soon the signatures became more important than the image above it, thwarting the emphasis on connoisseurship that was essential for long term prestige of printmaking as on a par with painting.

AK: *Are you saying that speculation in prints has frustrated Tamarind's purpose?*

JW: Tamarind accomplished a great deal but life moves on and brings new problems to be solved. At this moment, it is the sick ecology of the art world that burdens the art of the print. To deal with the future, I believe there is need for a Center for the Ecology of the Arts. I mean an Institute in which futurists with many skills literally plan how to integrate the arts with the rest of society. Certainly a much larger social base is needed in the United States. I believe that such a Center could exercise world-wide influence by identifying problems and suggesting models for solving them. At least that is the kind of task that would be timely now exactly because everything is falling apart. Our recent California earthquake has given us a chance to upgrade our construction codes. Similarly, the current crash of the art world gives us a chance to rebuild the arts in a new and better way. ●

Anne Kirker is curator of Prints, Drawings and Photographs
Queensland Art Gallery

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Art & Architecture



Fabrizio Plessi
melds video images into his sculptures at the Museum of Contemporary Art, San Diego / Downtown. Left: "ROMA (ROME)," 1998.



BRIAN WALSKI / LOS ANGELES TIMES

Eighty-year-old artist, feminist and social activist June Wayne was largely responsible for the revival of lithography in the United States.

Reading Beyond the Fine Prints

June Wayne is best known for her far-reaching art-world contributions. But a new retrospective at LACMA sheds light on her own artwork, as this enduring innovator embarks on her ninth decade.

BY BARBARA ISENBERG

Working on a new lithograph a few years ago, June Wayne recalled a production illustration she'd made in 1943 detailing the internal structure of an airplane. She recycled the drawing, making it the central image of her 1996 print "Nacelle."

"It amuses me to take ideas that were more than 50 years apart and combine them," says Wayne. "I find there's a continuity in my work, and its parts all live very happily with one another."

All those parts go on view Nov. 19 at the Los Angeles County Museum of Art. First mounted last year by the Neuberger Museum of Art in Purchase, N.Y., "June Wayne: A Retrospective" highlights the career of an 80-year-old artist, feminist and social activist who always kept in mind her grandmother's warning to "never mistake a spit in the eye for rain."

That activism, compounded by her prominence from establishing the influential Tamarind Lithography Workshop, has often shoved Wayne's own artwork out of the spotlight. Despite creating hundreds of prints, paintings and other pieces on subjects as diverse as the justice system, her mother and the Northridge earthquake, and despite more than 70 solo exhibitions



JUNE WAYNE COLLECTION
"Tenth Wave," a 1972 lithograph, is part of the LACMA retrospective of Wayne's work.

and abroad, she was still referred to recently in a New York *Times* art review as a "little-known figure."

With more than 100 of Wayne's paintings, collages, tapestries and prints, many of the last drawn from LACMA's collection, the exhibition should throw light on her work, as well as reinforce her place in art history. Notes Victor Carlson, the LACMA senior curator of prints and drawings who organized the exhibition here: "It seemed an appropriate moment, as June enters her ninth decade, to recognize the role that she's had in the art community in Los Angeles."

That role pivots on her 1959 founding of Tamarind, a Ford Foundation-funded printmaking workshop that drew in part on Wayne's own experiences working for the Works Progress Administration in Chicago in the late '30s. Under Wayne's aegis for a decade in Los Angeles, Tamarind trained dozens of master printers, provided fellowships to about 200 artists from around the world and established lithography as an important art medium in the United States.

"I've always felt that June was the person who was responsible for the whole print publishing revolution in America," says Jean Milant, who trained at Tamarind in 1968-69, became a master printer and opened Cirrus Editions in L.A. in 1970. "She was Tamarind, and it was her vision that created all of us. I think most of the people in this business can somehow be tied back to Tamarind."

Wayne still occupies that same Tamarind Avenue studio complex in Hollywood where she trained printers in the '60s and analyzed professional problems for female artists at her "Joan of Art" seminars in the '70s. Petite but forceful, Wayne hardly seems an octogenarian as she talks about her recent lecture and exhibition opening in Cincinnati or moves briskly about her studio, pulling out prints or documents to illustrate a point.

Raised in Chicago by her mother and grandmother—her parents separated when she was an infant—Wayne is self-taught as both scholar and artist. A "chronic truant," she spent many school days at the library, dropping out of high school at 15. Her first job, putting labels on whiskey bottles, lasted three days (and, she told a recent art symposium audience, "put me off liquor for the rest of my life"), but she soon concentrated on art and never went back to school.

She was first attracted to art as a child, noticing how in the comics, dots combined to make colors. She was making drawings composed of colored dots by the time she was 13, and at 17 had her first solo exhibition.

A jewelry designer first in Chicago, then in New York, she moved with her then-husband, George Wayne, to Los Angeles in the 1940s. (She divorced Wayne in 1960, and, in 1964, married her current husband, Arthur Henry Plone.) She studied production il-



BRIAN WALKER / LOS ANGELES TIMES

"I sit by a lot of riverbanks, and, sooner or later, things that I'm interested in float by," says June Wayne, in her Hollywood studio.

lustration here, a career detour that contributed to her lifelong interest in science and space, and she worked briefly in the aircraft industry.

Wayne turned to lithography in the late 1940s, seeking a better way to create an optical effect she wasn't able to achieve in her paintings. In the U.S. she found lithography limited in both techniques and materials, so she traveled to Europe to work with printers there.

Continuing to paint, draw and

make prints, in the late 1950s Wayne met with Ford Foundation executive W. McNeil Lowry, explaining to him why she went to Europe to work and why simple arts grants weren't the solution. At his request, she followed up with a proposal for Tamarind. Over the next decade, Tamarind published approximately 3,000 print editions by such artists as Josef Albers, David Hockney, Louise Nevelson, Richard Diebenkorn and Edward Ruscha.

Tamarind relocated to the University of New Mexico in 1970, freeing Wayne to return to full-time art-making, which included prints and, soon, tapestry design as well.

But she had paid a price professionally. Given her close association with Tamarind, says Neuberger Museum director Lucinda H. Gedeon, "June lost momentum in terms of the visibility for her own creative work. People didn't know or hadn't paid due attention to the fact that she was also a wonderful painter and colorist and translated so many of her images into tapestry designs."

Wayne's images come from everywhere: One lithograph reflects the coronas of light she saw as a child looking up into the horse-drawn wagon that came through her neighborhood selling waffles. "My work is peppered with references I draw on as I need them," she says. "They are timeless. They have a utility beyond the moment."

Wayne's interest in space, for example, is reflected in the images in her 1958 book of lithographs inspired by John Donne poems. Sputnik inspired her, as did the Jet

Propulsion Laboratory and the space program. "All these things caused or retriggered my interest in the nature of energy, the universe, magnetic fields and such," says Wayne. "I sit by a lot of riverbanks, and, sooner or later, things that I'm interested in float by."

Her "Burning Helix" series, sparked by a fascination with DNA, is in the collection of UCLA's Institute of Molecular Biology. And an article in *Newsweek* magazine a few years ago led to a series on "knockout mice"—lab mice from whom the geneticists have knocked out this or that gene in order to be able to determine the role played by that."

Few of her pieces, in fact, are so personal as her frequently exhibited "Dorothy Series" of 1975-79. Wayne's artistic biography of her mother, Dorothy Kline, a traveling saleslady, "is a personal and yet paradigmatic story of so many American immigrants," observes Nancy Berman, museum director at the Skirball Cultural Center, which mounted an exhibition of that series in 1996. "Her mother's struggle, competence and mastery was a model for June

Please see Wayne, Page 90

Wayne

Continued from Page 89
in her own career."

As illustrated by the "Dorothy Series," which is included in the LACMA retrospective, Wayne also learned activism from her mother. Nowhere is this more apparent than in her defense of artistic freedoms. Wayne, who would later call the arts "the rain forests of society," went to Washington, D.C., in 1938 to lobby against discontinuation of the WPA art project in Chicago. She took on McCarthyism in the 1950s, protesting a Los Angeles City Council resolution that she says called modern artists "tools of the Kremlin."

Wayne leavens her ferocity with wit and well-honed storytelling skills, but she has never been timid about what she believes in. "If something is happening to me, I know it's happening to a lot of other people," Wayne says. "I'm very attuned to what's happening to my own kind."

Feminist artist Judy Chicago recalls that when she was first organizing women's art programs, "June showed me what she had done at Tamarind. I admired her for the courage it must have required for her to hold her ground in an environment that was not only not supportive but openly hostile to

women of aspiration. Strong women in that period were very unpopular in the art scene, and I remember being very impressed by what she had envisioned, organized and implemented. It was inspiring."

Wayne shows no signs of slowing down now. A writer of radio scripts in the 1940s and of a KCET television series on art she hosted in the '70s, she has been gathering her assorted writings together for an anthology. But with the Neuberger and LACMA retrospectives and their attendant events—the USC School of Fine Arts is sponsoring a print symposium Nov. 17, for instance—she's just "too busy to meet the publishing date this year," she says. "It'll come out next year."

More than 70 friends and colleagues who turned out to celebrate Wayne's 80th birthday earlier this year raised funds for LACMA to buy a recent Wayne artwork, says the event's co-sponsor, Robert Barrett, who is associate vice president of cultural tourism at the Los Angeles Convention and Visitors Bureau. "June has mentored generations of artists, collectors and patrons," Barrett says. "She is a Los Angeles treasure." □

Barbara Isenberg is a frequent contributor to Calendar.



COVER: *THE CAVERN*, 1948, OIL ON CANVAS, 36 x 54 INCHES
LEFT: *THE MESSENGER, JUSTICE SERIES*, 1955, OIL ON CANVAS, 60 x 50 INCHES
FLAP: *THE TUNNEL*, 1949, OIL ON CANVAS, 24.5 x 29.5 INCHES
INSIDE: *THE CHASE*, 28 FEBRUARY 1949, OIL ON CANVAS, 20 x 80 INCHES



